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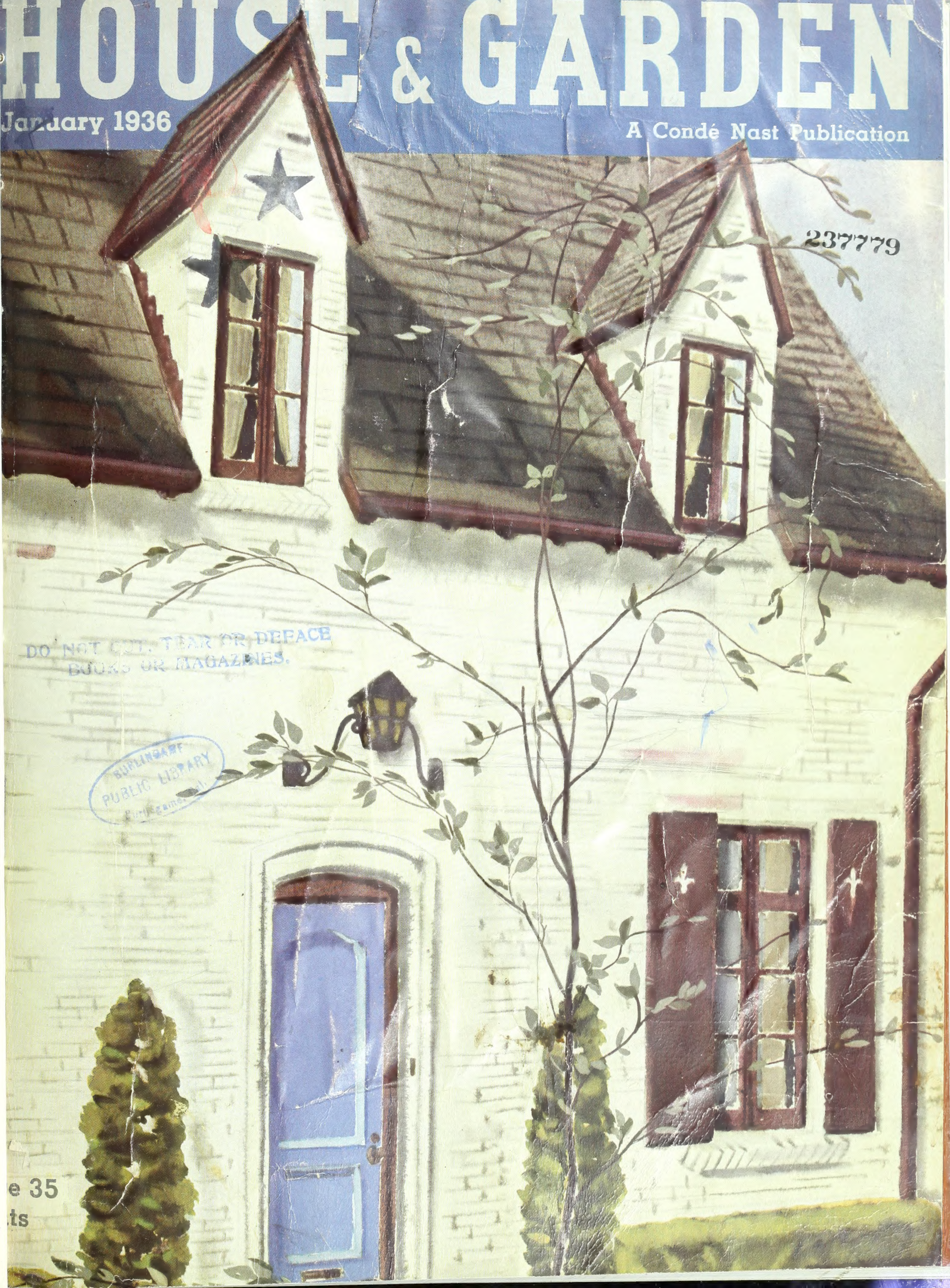
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HOUSE & GARDEN

January 1936

A Condé Nast Publication



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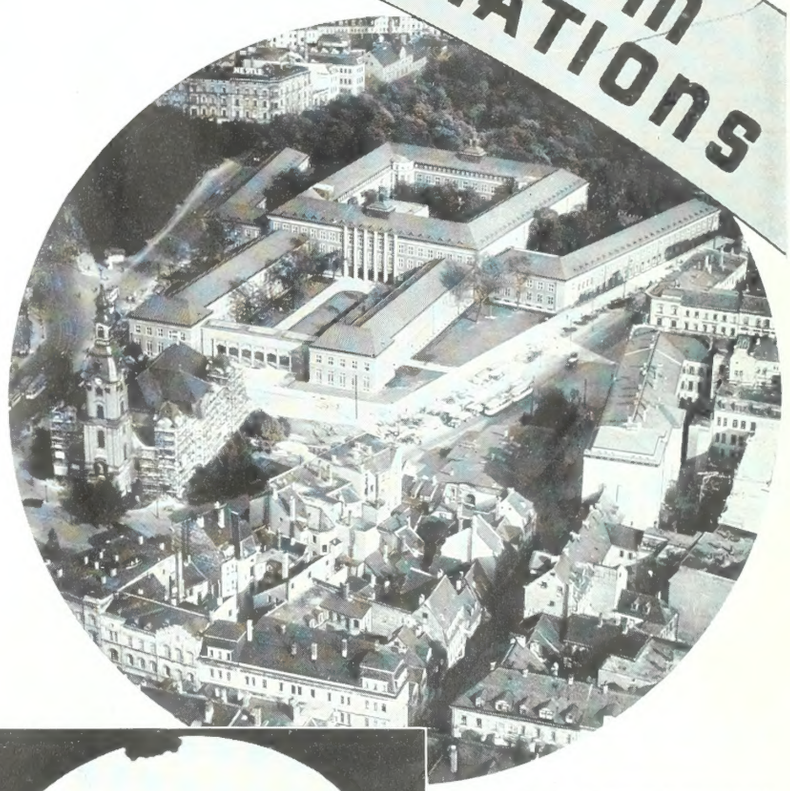
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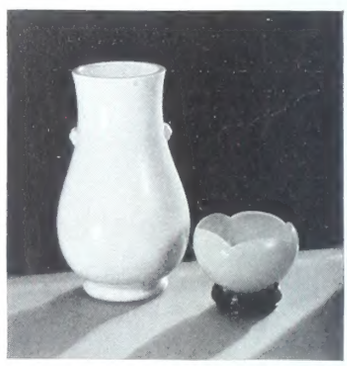
LATEST decorating note! Old brass samovar transformed into a graceful urn-shaped vase to hold your flowers or a decorative arrangement of fruit. It is 13 inches tall and costs $25. The luscious grapes spilling out, green and deep purple, are artificial. $1.00 a bunch. Both from Johns' Decorations, Inc., 535 Madison Ave., New York



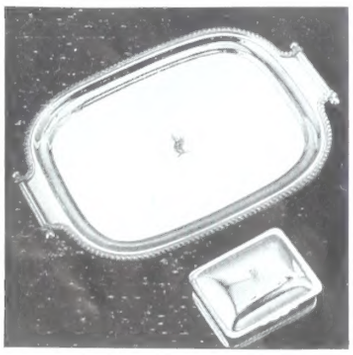
SPECIALLY designed for absent-minded males—and ladies too—who make a habit of putting your best cocktail napkins in their pockets. White, fringed edge, with name and inscription stamped in red or blue. $7 a dozen. The ship design is the same price and coloring. Abercrombie & Fitch, Madison Avenue & 45th Street, New York



HERE'S the perfect solution for that extra table you've been needing—a practical gate-leg type in three finishes—Maple, Walnut or Mahogany, with square or round drop leaves. Open, 42 x 32 inches, closed, 13 x 32 inches. $7.95, express collect. The Douglas Manufacturing Co., 1301 South Twelfth Street, Louisville, Ky.



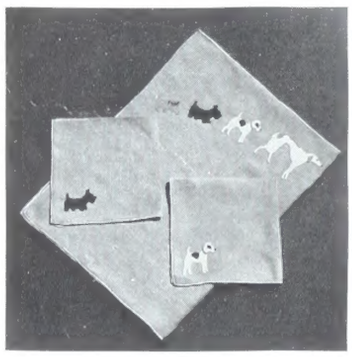
MORE exciting white things to give your living room the lift it so badly needs this time of year. The creamy white porcelain vase—excellent for flowers because of its large opening—is about 12 inches tall. $10. Charming for small flowers is the white bowl on its teakwood stand, $3. Both from Yamanaka, 680 Fifth Avenue, New York



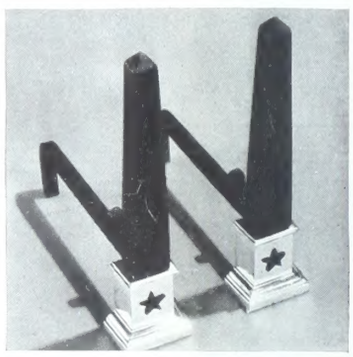
WELL-designed Sheffield plate, particularly when it is practical in addition to good-looking, is a feather in any hostess' cap. These new aids to entertaining are smartly marked with a crest design. Cigarette box, $6. The tray, for cocktail glasses, etc., is 8 x 11 inches and costs $13.50. Loedi-Haultain, 38 East 57th Street, New York



THE little table you've been waiting for so long—small in scale, vast in possibilities. Beautifully designed, in mahogany with a removable tray top, it stands beside your chair, sofa or chaise longue holding a lamp, smoking things or cup of tea. It is 27 inches high and costs $27.50. From Olivette Falls, 571 Madison Avenue, New York



BREAKFAST in bed becomes an even greater occasion when the breakfast tray brings with it such a delightful tail-wagging delegation as this. Tray cloth and napkins are pale blue linen with appliqué design in white, black and brown. Or you may have this set in green, yellow or peach. $6.50. Bournefield, 2 East 57th St., New York



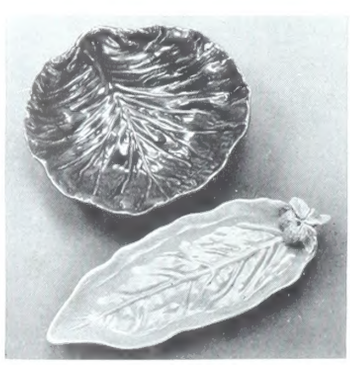
HOW often one sees a smartly decorated room where everything is right except the fireplace fittings. These andirons will successfully stand the test of fitness in Empire, Regency or Modern-Classic scheme. The handsome black obelisks on brass plinths with black stars are 16 inches high. $35. Edwin Jackson, 175 East 60th St., New York



IF you failed to bring back sea shells from your last Caribbean cruise, try a table decoration with these smart pottery reproductions, beige, pink-tipped. Use a large shell for flowers, the next size for candles, the little ones for salt and pepper. Large shell, $5; open shell, $2.50; small size, $1.50. Mayhew Shop, 666 Madison Avenue, New York



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JUST some more leaf dishes, but so charming in shape and color that you'll give a party immediately to show them off. The large round one is emerald green pottery, $2. The other is strawberry pink with a strawberry motif at one end, $2. For hors d'œuvres, celery, etc. Diane Tate and Marian Hall, 801 Madison Avenue, New York



WHEN an impromptu party suddenly demands food, it's grand to have professional talent to help the amateur host. Here's the latest electric snack server, finished in chromium with wooden handles. It makes toasted treats of all kinds and has a section for waffles. $6.95. Abercrombie & Fitch, Madison Ave. & 45th, New York

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CORRECT knives for cheese addicts. Top. For Roquefort, $1.20. Left to right: Spreader for soft cheese, $1; individual server, $1.25; for small portions, $1.50; for crumply cheese, 50c; hard cheese corer, $1; scoop for Edam, $2.95; for large cheeses, $5.50. Bottom. Slicer, $1.95. Hammacher-Schlemmer, 145 East 57th, New York



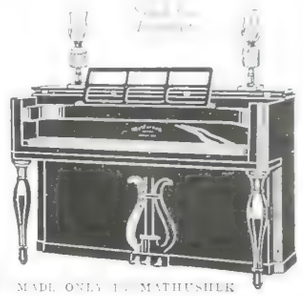
THIS gay pottery hails from Norway. The tall pitcher, oyster white with green base and black handle is $4.50. As leaning as the tower of Pisa, the jug at left, royal blue and natural clay color, keeps water cool on account of its small spout. $4. The small pitcher is a rich copper green. $4. Norwegian Pottery Shop, 141 E. 47th, New York



WITH needlepoint all the rage in decoration, try your hand on this festive footstool cover which comes complete with working materials: $12.75. The stool costs $15. Its charming flower design, in soft colors is underlaid to guide your work. The petit point motif in each case has been completed. Alice Maynard, 558 Madison Ave., New York

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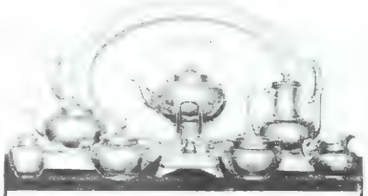
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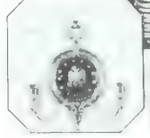
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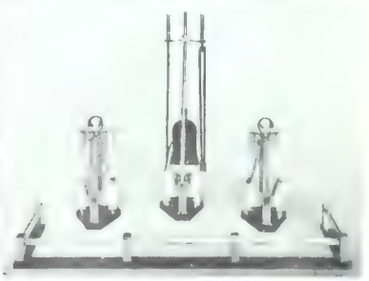


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Arizona Inn. Attractive fireproof hotel. Every room with bath. Refrigeration. Beautiful gardens. Golf, tennis, riding, polo, swimming pool. Rates $6 up. Booklet. Address: Arizona Inn, Tucson, Arizona.

El Conquistador. Luxurious fireproof hotel. Every room with bath. Refrigeration. Golf, tennis, riding, polo, swimming pool. Rates $6 up. Booklet. Address: El Conquistador, Tucson, Arizona.

Pioneer Hotel. Modern fireproof hotel. Every room with bath. Refrigeration. Golf, tennis, riding, polo, swimming pool. Rates $5 up. Booklet. Address: Pioneer Hotel, Tucson, Arizona.

CALIFORNIA

Arrowhead Springs

Arrowhead Springs Hotel. A luxurious resort hotel. Every room with bath. Refrigeration. Golf, tennis, riding, polo, swimming pool. Rates $6 up. Booklet. Address: Arrowhead Springs Hotel, Arrowhead Springs, California.

Beverly Hills

Beverly Hills Hotel & Bungalows. Modern fireproof hotel. Every room with bath. Refrigeration. Golf, tennis, riding, polo, swimming pool. Rates $6 up. Booklet. Address: Beverly Hills Hotel & Bungalows, Beverly Hills, California.

Palm Springs

Desert Inn. Luxurious resort hotel. Every room with bath. Refrigeration. Golf, tennis, riding, polo, swimming pool. Rates $6 up. Booklet. Address: Desert Inn, Palm Springs, California.

Pasadena

Maryland Hotel and Cottages. Beautiful location. Every room with bath. Refrigeration. Golf, tennis, riding, polo, swimming pool. Rates $5 up. Booklet. Address: Maryland Hotel, Pasadena, California.

Santa Barbara

Santa Barbara Biltmore. Luxurious resort hotel. Every room with bath. Refrigeration. Golf, tennis, riding, polo, swimming pool. Rates $6 up. Booklet. Address: Santa Barbara Biltmore, Santa Barbara, California.

COLORADO

Denver

Brown Palace Hotel. Luxurious fireproof hotel. Every room with bath. Refrigeration. Golf, tennis, riding, polo, swimming pool. Rates $6 up. Booklet. Address: Brown Palace Hotel, Denver, Colorado.

DISTRICT OF COLUMBIA

Washington

Arlington Hotel. Luxurious fireproof hotel. Every room with bath. Refrigeration. Golf, tennis, riding, polo, swimming pool. Rates $6 up. Booklet. Address: Arlington Hotel, Washington, D. C.

The Mayflower Hotel. Luxurious fireproof hotel. Every room with bath. Refrigeration. Golf, tennis, riding, polo, swimming pool. Rates $6 up. Booklet. Address: The Mayflower Hotel, Washington, D. C.

FLORIDA

Florence Villa

The Florence Villa. Luxurious fireproof hotel. Every room with bath. Refrigeration. Golf, tennis, riding, polo, swimming pool. Rates $6 up. Booklet. Address: The Florence Villa, Florence Villa, Florida.

WESTWARD FLIGHT

Polo and golf are calling and the players are singing "California, here I come". At Los Angeles, the Riviera Polo Club has scheduled "twelve-goal" tournaments for January 12 to 25. Immediately following, come the Inter-Circuit Cup and "eight-goal" tournaments of the Uplifters Polo Club at Santa Barbara, January 26 to February 8.

The Los Angeles Open heads the list of golf tournaments on the Pacific coast. Held January 10, 11 and 12, with a cash prize of $5,000 it attracts the country's leading tournament players. However, the champions will have plenty of other attractions this month. Among the major events scheduled are the Palm Springs Tournament, January 7 and 8; the San Francisco Open, January 23 through 26; and the Catalina Open from January 28 through 31. A real golf addict could spend the entire month of January following these leading tournaments from one California city to another.

SAILING AT BERMUDA

The Royal Bermuda Club has a full program this year which will attract the interest of many an amateur sailor. Beginning in January, there will be races of the International 6 Metre class every alternate Saturday, and of the International Star class every Wednesday. The Winter Championship Series of Bermuda One-Design class will be held every Thursday. The four leading boats in this series will represent Bermuda against the Long Island Sound Inter-Club class in April. These races take place opposite the Royal Bermuda Yacht Club.

Golf and tennis also begin in January at Bermuda. The Semi-Annual Tournament for the St. George Trophy will be played January 9 at the St. George Golf Club, and the Spey Royal Annual Trophy, 36-hole, team championship will be played January 14 at the Belmont Manor Golf Club. The Bermuda Lawn Tennis Club will hold an invitation tournament on January 15.

HISTORIC RIDES

Sea Island, Georgia, is a grand place for horseback riding. Excellent horses are provided for the miles of bridle paths, pine-carpeted and palm-bordered, winding over the island. Frederica, the site of the town founded by Oglethorpe, Georgia's first governor and real-estate man, and the near-by ruins of Fort Frederica are favorite destinations for riders. Throughout the month of January several all-day rides, with noon-time stops for roasting steaks, have been scheduled.

The Sea Island Yacht Club opens in January for the winter season. Its program includes supper and tea dances as well as sailing and speed boat events over the inland water ways of the Georgia islands. Also planned for January are a series of interesting tournaments at the Sea Island Golf Club.

JUST TO KEEP POSTED

WINTER SPORTS: Seventh Annual Pacific Coast Intercollegiate Winter Games, Yosemite National Park, California, January 2, 3, and 4.

GOLF: Orlando Amateur Golf Championship, Orlando, Florida, January 9 to 12. Miami Biltmore Left-Handers Golf Championship, Miami, Florida, January 26 to 30.

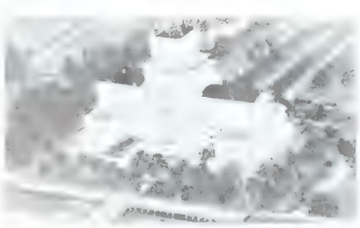
TENNIS: Orlando Tennis Championship, Orlando, Florida, January 14 to 18. British Colonial Tennis Championship, Nassau, Bahamas, January 22 to 26.

FLORIDA

Miami Beach

The Bureau Plaza. Luxurious fireproof hotel. Every room with bath. Refrigeration. Golf, tennis, riding, polo, swimming pool. Rates $6 up. Booklet. Address: The Bureau Plaza, Miami Beach, Florida.

Miami Beach



The Fleetwood

First Class Hotel. Every room with bath. Refrigeration. Golf, tennis, riding, polo, swimming pool. Rates $6 up. Booklet. Address: The Fleetwood, Miami Beach, Florida.

FLORIDA

Miami Beach



The Hotel Pancoast

Most exclusive resort hotel in America. Located in a veritable tropical setting, directly on the Ocean Front. Private patios and cabanas. All Rooms with ocean view and private tiled baths. All sports, golf, tennis, riding, bathing, boating, fishing, dancing, etc. Open all year. Write for booklet. Arthur Pancoast, President, Miami Beach, Florida.

Miami Beach

The Whitman-By-The-Sea in the exclusive North Beach section. Ocean front. Private patios. Open all year. Write for booklet. Address: The Whitman-By-The-Sea, Miami Beach, Florida.

FLORIDA

Miami

Hotel Alcazar. Modern resort hotel on Waterfront. Ocean Front Pool, dancing, fine cuisine, tennis courts, golf privileges. Open all year.

The Columbus. Miami's Finest Bay Front Hotel. Swimming Pool of coral. Cabana Roof Dining Room. Accommodations for European Plan.

The Dallas Park. Fireproof. Overlooking Biscayne Bay. Desirable sport facilities, golf, tennis. Near to bathing, shopping and theatres. Roof Dining Room.

The McAllister. In beautiful Bayfront Park on Biscayne Bay. Every room with bath. Reasonable Rates. Leonard K. Thomson, Mgr.

Orlando

Hotel Wyoming. Located in tropical park. Every modern convenience. Table of unusual excellence. Well rounded entertainment program.

Ormond Beach

Coquina Hotel. Directly on the Ocean Front. Fireproof. Amer. Plan. $7 up. Golf, Tennis, Fishing. Social Directress. Open Jan. 11 to May 1.

St. Augustine

Hotel Monson. An ideal winter home delightfully located on Matanzas Bay. Excellent golf, boating, tennis, other sports. Booklet. C. E. Young.

St. Petersburg

Jungle Hotel. Famous Jungle Golf Course, first tee at the door. Country club atmosphere. American plan. Booklet on request. John F. Hyde, Manager.

Princess Martha Hotel. In the heart of St. Petersburg. Modern inexpensive convenience. 250 rooms, each with bath. European plan. A. L. Manning, Mgr.

Soreno Hotel. On Tampa Bay. Modern fireproof, swimming pool with both. Finest service and cuisine. American plan. Every sport attraction. Booklet.

Vinoy Park Hotel. On glorious Tampa Bay. Sunbathing. . . . Every recreational feature. Booklet. Courtenay Kennedy, Managing Director.

Sarasota

Hotel Sarasota Terrace. Leading resort hotel. Roof Solarium. Unexcelled cuisine. Bobby Jones Golf Course. Tennis, etc. December 15th.

Sebring—On the Ridge

Harder Hall. In the Scenic Highlands. No humidity. 150 Rooms with Bath. Steam Heat. Golf Course (6500 yds.) at door. Moderate Rates. Booklet.

Kenilworth Lodge. With own championship golf course, 6406 yards, at the door. Pure soft water. Steam heat, sprinkler system, elevator, etc. Booklet.

West Palm Beach

Hotel Royal Worth. Fireproof, modern resort hotel overlooking beautiful Lake Worth. Spacious lounges, porches. Steam heat. Golf, sailfishing, etc. Dec. 15th.

Winter Park

Virginia Inn. On Lake Osceola. An Inn of Charm and Dignity. Hospitality. Steam heat. Elevator. Automatic sprinklers. Amer. Plan. Attractive rates.

GEORGIA

Atlanta

The Atlanta Biltmore. "The South's Supreme Hotel." Appointments unexcelled. Convenient for motor and rail travelers. Rates from $3.00.

Augusta



Bon Air Hotel

Operated both American and European plan, under direction of Theo. DeWitt, nationally famous hotel operator. Two fine golf courses on grounds, splendid stables and bridle paths and every sport facility. Augusta is the "winter golf capital of America," with winter temperatures warmer than Nice or Naples. For rates and particulars write Theo. DeWitt, Cleveland, Ohio.

Savannah



The General Oglethorpe

On beautiful Wilmington Island, in a domain all its own, with an 18-hole Donald Ross golf course, fine fresh water pool, dining and dancing every evening, to rational hours, orchestras, splendid stables and miles of bridle paths, sand-clay tennis courts, skeet shooting, fishing, hunting, etc. A DeWitt Operated Hotel. Open the year 'round. Commercial rates. Free Garage.

GEORGIA

Sea Island



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Zestful sports at Sea Island vie with the lure of restful laziness. Finest golf, skeet, tennis, riding, fishing, hunting, sailing, cycling, surf and pool bathing, dancing—at The Cloister indulge your flair for good living. Easily accessible. Early season rates until February. New York Office, 500 Fifth Avenue (Penn. 6-2060). Chicago Office, 332 South Michigan Avenue (Wab. 8381).

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Three Toms Inn. The [illegible] resort of the South. Splendid golf, hunting, etc. Ideal climate. American plan. Snow up. Write for booklet.

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Atlantic City



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Directly on the Boardwalk—offers you the warm welcome of an ideal Winter home beside the sea . . . with comforts and features for every member of the family . . . sun decks . . . Garden Terrace . . . sea water in all baths. Complete health bath department. Indoor ice hockey. American and European plans. Walter J. Buzby, Inc.

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Greensboro

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Pocono Mountains—Buck Hill Falls



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Enjoy winter fun in the Poconos. 3 hours from N. Y. and Phila. Skiing, sledding, tobogganing (2 chutes), dog sledding, riding, sleighing, skating, etc. Slides and trails to meet tastes of all. Every comfort indoors. 300-room, entirely fire-proof Inn. Latest talking pictures, dancing, etc. Low winter rates. Selected clientele. N. Y. Office 500 5th Ave. LAckawanna 4-4212.

SOUTH CAROLINA

Aiken

Highland Park. [illegible]

Charleston



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"Charleston's Only Waterfront Hotel." Located on the Famous Battery overlooking the White Point Gardens in the center of the city's exclusive residential section. Fifteen minutes from wonderful golf at Charleston Country Club, to which guests have card privileges. The Fort Sumter is a "Colonial" Hotel. Jno. S. Cator, Manager.

Summerville

The Carolina Inn [illegible]

TEXAS

San Antonio

Gallagher Ranch. [illegible]

BAHAMA ISLANDS

Nassau

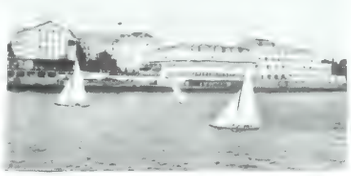


British Colonial Hotel

Holiday resort of the British Riviera. Renowned for its Continental comforts and cuisine, the beauty of its waterfront garden estate overlooking the sea, its complete resort facilities. Outdoor swimming pool; surf bathing; every sport from golf to game-fishing. American plan. Address: British Colonial Booking Director, 521 Fifth Ave. (Suite 2121-23), New York, N. Y.

BERMUDA

Hamilton



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MRS. ROLAND BAKER, Woodland Farm Kennels, North Hampton, New Hampshire

MISS EDITH BUCKINGHAM, Cleoftaegel Kennels, Sudbury, Mass.

MISS CAROL RIEGELMAN, Ramsrock Kennels, Richmond, Mass.



Little Dog from China

I HAVE owned a great many dogs—large, small and medium-sized dogs—dogs that loved long tramps and those that were content to lie beside a fire. But of them all, that little dog from China, the Pekingese, combines the traits of dogdom and at the same time is the [illegible]

What I am going to say in the next few paragraphs, however, pertains not only to the Pekingese but to all dogs. For all dogs are individuals with much in common, whether they be champions, toys or mutts. Early treatment and environment are great influences for better or worse but, with patience, some respond readily even later in life. Of course we cannot deny that heredity has a part in the [illegible] as it has in everything else. But nine times out of ten, when a dog doesn't

CHESACROFT CHESAPEAKES



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Outstanding American & Canadian Champions at Stud

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Westbury, L. I., N. Y.

[illegible] Westbury Road [illegible] at the Cedar Swamp Road 5 miles from Jericho.

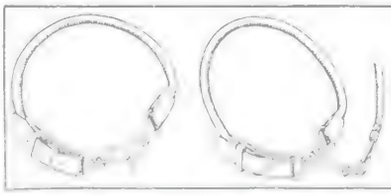
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*** Eight Breeds ***

Great Danes (Harlequins) — German Shepherds
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Dobermann Pinschers — Giant Schnauzers
Boxers — Rottweilers

If you want a trained dog or have your dog trained write to

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Ben H. Wilson, owner — Rushville, Indiana

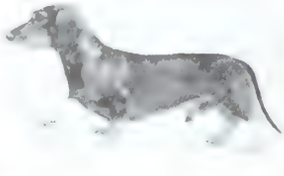




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Puppies from distinguished bloodlines.
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WHITE COLLIES
Exclusively
Finest blooming and type. Reserved [illegible] puppies and [illegible] now available
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SCOTTIES
Healthy, happy pups of the best breeding. Our matings are selected for brains and disposition as well as conformation.
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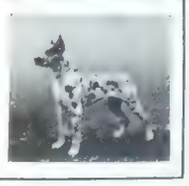
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The most complete and typical Dane establishment [illegible] the best in temperament and character [illegible]
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Kalmar Great Danes
You will be proud of a Kalmar Dane. Real Dane type. Expert [illegible] Fawn, Black and Harlequin
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Standard Schnauzers
Young stock from winning [illegible] black and pepper and salt
Sons of Jorat at Stud
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Relgalf Remarkable

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FEW dogs win Tri-International Championships. But that is the distinction held by Pi'grot of Hartsbury. Shown here by courtesy of the Oxford Hill Kennels.

Little Dog from China

[text] out as it should, it is many not dog who is at fault.

Oftentimes, from the confines of a kennel, a puppy will be taken into a home and allowed at will to run all through the house. No one takes the time or trouble to show it about or what is expected of it, as would be done for a servant. And presumably it has been bought as a friend and companion. The new owner soon begins to wonder why he cannot house break his puppy. But how much time, or thought has he given the subject? The puppy cannot teach itself, although sometimes it learns from

(Continued on page 14)



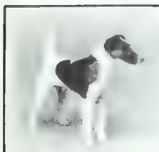
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• Merry little Cockers,—lovable little gun-dogs and pets, brimming over with happiness.
• The distinctly different Chow, with his blue-black tongue, his scowling face, and fascinating disposition.

Exceptional puppies usually available in each of the above breeds—puppies with unsurpassed bloodlines, sired largely by outstanding A.K.C. champions.

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Smooth Foxterriers

Gayest of all terriers to have looking them best at all times. Smart, ever alert faithful pal. Puppies by CHAMPION FOREDON 13 times best of breed

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SAMOYEDES

A fluffy white Samoyede puppy is a joy to possess, and it is a real privilege to watch it develop into one of these fine, loyal, great coated creatures, filled with all the pride and courage of its noble race.



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Edgerstoune Kennedy

of West Highland White Terriers

received Best of Breed, Westminster Kennel Club Show 1932 33 34 35

Puppies usually for sale

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Puppies of the finest quality usually available

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House & Garden does not sell dogs but will suggest reliable kennels where purchases may be made.

PEKINGESE
Imperial Dog of China



PEKINGESE are rather small-sized pet dogs of Oriental origin. They are, however, bold and courageous. Unlike many breeds, they are not addicted to senseless and indiscriminate barking, but only give tongue on the approach of a stranger. Being of royal origin, they are always bred for regality of bearing, poise and impressive appearance.

All colors are allowable. Red, fawn, black, black and tan, sable, brindle, white and parti-color well defined; black masks and spectacles around the eyes, with lines to ears, are desirable. Being a toy dog, medium size preferred, provided type and points are not sacrificed; extreme limit 14 pounds.

The following are reliable breeders and exhibitors of Pekingese:

CATAWBA KENNELS, Mrs. James Austin,
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CLARMARLOW KENNELS, The Misses C. & M. Lowther,
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DAH WONG KENNELS, Misses Hodges & Perret,
Norwalk-Danbury Rd., U. S. Route #7, Ridgefield, Conn.
GREENWICH KENNELS,
Mrs. F. Y. Mathis, Stanwich Rd., Greenwich, Conn.
MRS. ETTA F. HODNETTE,
1991 Forest St., Denver, Colorado
HOLLY LODGE KENNELS, Mrs. Frank Downing,
2402 Erdman Ave., Baltimore, Md.
MRS. HENRIETTA B. KERNER, 190-76 111th St.,
Hollis, Long Island, N. Y.
MERRICKA KENNELS, Mrs. Philip M. Schaffner,
78 Byron Rd., Merrick, Long Island, N. Y.
ORCHARD HILL KENNELS,
Mrs. Richard S. Quigley, Lock Haven, Pa.
PERSONALITY PEKINGESE, Mrs. P. G. McWhorter,
2300 Montrose Ave., Montrose, Cal.
SUNNYFIELDS FARM KENNELS,
Mrs. M. M. van Beuren, Gray Craig, Newport, R. I.
TONCHINA KENNEL, Mrs. W. J. Mack,
1444 El Camino Real, Burlingame, Cal.

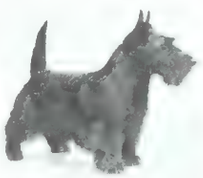


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Folders on request.

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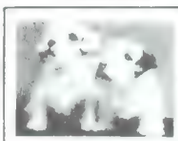
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CH. TAVOY OF CHRISTOWN won Best in Show over [illegible] at Berkeley, Cal. in June 1943 and [illegible] in October. Tanglewood Kennels

Little Dog from China

(CONTINUED FROM PAGE 13)

[illegible] Pekingese [illegible] the Imperial Court, and it is [illegible] Chinese [illegible] Pekingese still retains a number of characteristics in common with the Chinese. Pekingese are always [illegible] they are to know you. I can truthfully say I have known only one otherwise, and he had [illegible] like the Chinese, show their best treasures one by one when they know you are to be trusted. Like the Chinese they are philosophical. I have seen them at a show, stretched out in the [illegible] their heavy coats, waiting to be judged, [illegible] there was nothing they could do [illegible] were chafing at the excessive heat.

Again, like the Chinese, they are loyal and forgiving, even if neglected and treated badly. But once they are your friends, they're yours for life. Which is something [illegible] people!

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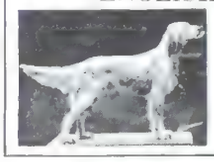
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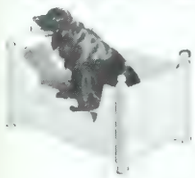
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A NOTABLE phase of Pekingese expression is demonstrated in this picture of Ch. Hei Lung of Canterbury Chinaboy, Owned by the Chinaboy Kennels

Little Dog from China

They are good watch dogs, sleeping lightly, very alert, and when they bark at night there is usually something to bark at. When treated properly a Pekingese loves to play, even up to a late age. I have one thirteen years old who likes his play, although his frolicking days are over. One starts and the whole kennel is frolicking madly. I have one who climbs up a ladder, sits on a rung as though it were a gallery seat, watching the play going on below. Another is an acrobat. He can take the kennel at a standing jump and walks along the top of the fence like a trapeze performer. One would think he had been taught these feats, but he is just passing a few idle hours away.

Pekes are most observing and do not easily forget, even to noticing a change in the placing of furniture in a room, sniffing around the change and if it is a new addition, thoroughly trying it out to their own satisfaction. As a rule, they adapt themselves quickly to new surroundings. They are mimics and very quick to form habits and with your help easy to train. They like their own way and unless kind firmness is used, usually get it. Some are very sensitive, others phlegmatic and temperamental.

In conclusion a Pekingese is easy to make or break. They have marked intelligence but it is greatly enhanced by the intelligent treatment of its owner or whoever is looking after them.

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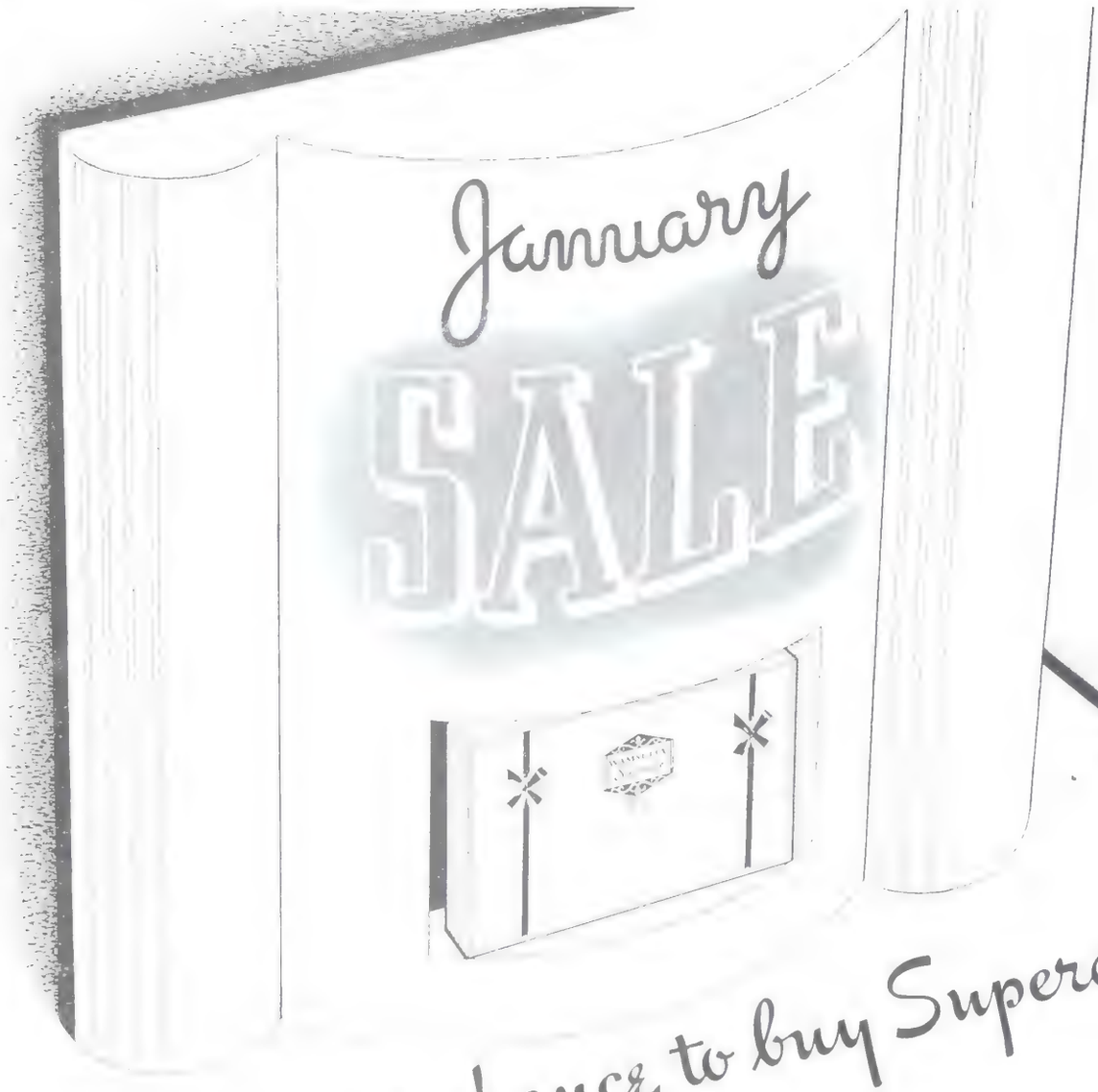
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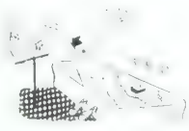
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THE BULLETIN BOARD

PROBLEM OF TASTE. Since suitability of design to purpose is one of the underlying tenets of good taste we wonder why there are so many hideous radio cabinets on the market—Gothic cabinets, Louis XV cabinets, Whosis cabinets. After all, the radio is a modern instrument; why should it be made to resemble a 14th Century chalice cupboard? Why deck it out with Gothic arches and Saracen scrolls? Because of these hideous cases, many people of taste discard the cabinet and conceal the mechanism somewhere else. The mechanism itself can be interesting consequently a few bold fellows put it in a glass case, as you see on page 30.



LYING DEBATE. Were the world not too much with us, early and late—early when we bathe and late when we're too tired to bathe—we would like to take up cudgels on the highly controversial subject—the bathtub versus the shower bath. While one can and does sing in both, it is doubtful if the choral effects are as successful in a shower as in a tub. Certainly the tub is more conducive to meditation and other solemn thoughts. The shower is a symbol of the rushing American life: the tub belongs to those who prefer the slower pleasure of lying in still waters.

PATHOLOGICAL NOTE. Signs are multiplying that the flower-arranging fever has passed its crisis and is gradually subsiding toward normality. It will not—and should not—vanish wholly from the garden clubs' veins, but one cannot fail to note with satisfaction its increasing replacement by the horticultural virus. After all, the really lasting appeal of gardening lies in the actual growing of flowers, not in the artificial disposition of the blooms that result from such efforts. The one is a matter of fundamental satisfactions; the other, a comparatively superficial side issue.

ALL-ROUND REALTOR. The Readers' Service, having satisfactorily suggested a school for a subscriber's daughter, received a letter of thanks that contained a new notion. It spoke of an elder daughter who had taken courses in landscape design and interior decoration as preparation for going into real estate. She continued: "To sell real estate nowadays one must have not only a smattering of interior decoration but must also know how to cope with clients who wistfully consider our cornfields and assume that almost overnight they can be made to resemble pages of House & Garden."

GHOSTS

Dark windows in the falling of the night.
Dark windows and deep silence at the door.
  Ever so, evermore,
Beneath the cold stars, quivering and white.

The locks will know no master but the breeze.
The steps will crumble softly in the dawn:
  On the paths, on the lawn,
None move but the slow shadows of the trees.

Now in the night the silent moonbeams creep
Across the darkness, through the dreaming halls.
  Up the stairs, up the walls,
And linger whitely in the world asleep.

FRANCIS FEBISEKI

PROMOTION NOTE. The news from Washington that Ira N. Gabrielson becomes Chief of the Biological Survey upon the resignation of Jay N. Darling will be of particular interest to those who read Dr. Gabrielson's articles on Western plant hunting in House & Garden two years ago. For many years Dr. Gabrielson was in charge of the predatory animal control work of the Survey on the Pacific Coast, and spent many months in the field. He thus became a noted authority on many phases of Nature, including the alpine flora of the region about which he has written extensively and with great charm. The Survey is fortunate in having as its new Chief a man of such engaging personality, ability and sound practical experience.



NIPPONESE LANDSCAPES AND GUIDES. One of the results of the descent of the Garden Clubs of America on Japan last year was the splendid volume *Art of the Landscape Garden in Japan* by Tsuyoshi Tamura, a charming and instructive presentation of the why and how of Japanese gardens. It is richly illustrated. So great is the interest in this subject and so well is it presented here that no garden library can afford to be without this book. We recommend it with [illegible].

Also do we cast laurels toward *Rock Garden Plants* by Clarence Elliott. The author is a well-known English nurseryman and explorer who specializes on alpine plants. His text is arranged alphabetically. It is based on his own experience in growing and collecting alpines. Like all the rest of the English gardening books that have been written for that climate, however, it must be taken by Americans with the required pinch of horticultural salt.



ALIMENTARY ADDENDA. Those who know say that mint sauce should be made with lemon juice instead of vinegar, and that it should be put on the ice and served cold with hot roast lamb. . . . Among the minor but memorable items in a youth not given to too exalted gastronomic flights were cinnamon toothpicks. What has become of them? Where can one get them? Some day we'll give a solemn dinner party and wind up with flavored toothpicks—mint, cinnamon, anise—just to see how our local gourmets take to them. . . . The late R. A. Scott Macfie, who excelled equally as a Gypsy scholar and cook, was responsible for the glittering bit of wisdom: "The proper study of mankind is meals. . . ." The mention of fine meals reminds us that this Spring will appear "June Platt's Cook Book," composed of all those grand recipes she has contributed to House & Garden over the past few years, with a lot more added.



HORTICULTURAL MALARIA. Generally speaking, we have profound respect for the medical profession—as long as it sticks to medical matters. But when one of its members launches into horticulture we raise a skeptical eyebrow, to put it mildly. Thus, when an eminent M. D. coldly decrees, as one did recently, that rock gardens induce malaria, our retort is, "Oh, yeah?" In our crude layman way we had thought that one catches malaria by hanging around damp, miasmatic and generally unhealthy places. If anybody believes that a rock garden is that kind of a spot he merely discloses an abysmal ignorance of what he's talking about. And that goes, as the man in the street would say, for eminent M. D.'s, too.

BULBOUS FIGURES. In the splendid extravagance of our youth, we Americans like to think we lead the world in about everything worth doing. This unconvincing optimism gets an awful jolt when we look into the matter of flower bulbs. The United States imported 4403 tons in 1934, Great Britain 21,732, France 2108, Canada 1159, Germany 7163, Denmark 1150 and the Scandinavian countries imported 400 more tons than the United States. Wake up, Big Boy!

INCLUDING VENTILATION. The great Cardinal Newman once wrote this sentence—and as publishers of periodical literature we now tender him our belated thanks—"Education, periodical literature, railroad traveling, ventilation and the art of life, when fully carried out, serve to make a population moral and happy."

TEXT FOR KNITTERS. Parsons who have run out of ideas for sermons might gather together all the knitting women in the town (that would [illegible]) and read to them from Exodus 35, 25: "All the women that were wise hearted did spin with their hands."



TEBBS

In these Bucks County farmhouses is found a great variety of unusual masonry, entrances, windows, dormers and roof lines

BUCKS COUNTY COLONIAL

Pennsylvania offers her most distinctive style of residential architecture

By James Kellum Smith

Interest in the domestic architecture of the American Colonies has been so great that almost all the best examples have been photographed, measured and published. The types characteristic of the seaboard from Maine to Georgia can be identified without hesitation by most well-informed persons. But for some inexplicable reason the beautiful, old stone houses of Bucks County, Pennsylvania, have received relatively little consideration. This fact becomes even more difficult to explain when it is realized that these houses abound, that they have a native quality which sets them apart from the contemporary work of other localities, and that they present many problems to the architectural historian which do not yet appear to have been satisfactorily solved.

Bucks County lies along the Delaware River in the southeastern corner of the state of Pennsylvania. Its settlement was begun early in the 17th Century by small groups of English, Dutch and Swedes. With the granting of letters patent to William Penn in 1681, the rate of colonization greatly increased, and its character was definitely established by the influx of large groups of English Quakers. They first took up the lands along the banks of the tributaries north of the Delaware, and then spread out to settle the rich back country. The character of this colonization contributes perhaps the most important key to an understanding of the domestic architecture of the county. It was built by the sons and grandsons of English Quakers. Its roots were in England.

During this period of settlement, two other facts of architectural bearing emerged. The soil of the country proved to be extraordinarily rich, and under part of it was found a generous bed of limestone. Other good building stones also were found in abundance. Here was provided a sound economic basis for a rich, stable, agricultural society, and here, ready to the hand of the builder, was plenty of stone and good lime for mortar.

In the succeeding period, from about 1735 to 1760, often called the Golden Age of the county, these elements combined to produce the domestic architecture characteristic of the country side today. Houses are set among trees, well back from public roads, surrounded by large groups of farm buildings, also of stone. During the following century and a half, they were added to and altered, but the character imparted to them by the builders of the Golden Age remains essentially unchanged. Many houses are still occupied by the descendants of the original colonists.

The general use of stone for the exterior walls is, of course, the most obvious characteristic, which differentiates this architecture from similar work of the period in New England, to the north, or Virginia and the Carolinas, to the south.

The abundance of good building stone in the county is accepted by many students as sufficient reason for its general use. This point of view would appear to be borne out to some extent by the early records which explain that "the building of the new stone meeting house in Buckingham about 1731 stimulated the erection of a better class of dwelling houses in that section of the county, and several of the old log houses gave way to stone." Architectural history, however, records so many instances where a good local building material has been ignored in favor of some imported mode of building, that some students refuse to ac-



THE PLASTERED STONE TYPE



THREE-LEVEL ROOMS

but the abundance of local stone is sufficient explanation in itself and prefer to follow the lines of tradition back to England to discover the roots of Bucks County Colonial in the stone architecture of the Cotswood Hills.

The stone-work itself is handled very simply. Only upon the quoins and occasionally upon the lintels is the stone cut, the body of the wall usually being laid up with the rough stones as they are picked from the field or dug from the ledges. Colors range from a deep reddish brown, through a wide variety of grays, to a beautiful golden yellow. Often the stone-work is coated with exterior stucco, and sometimes the east ends are sheathed in wood. The reason for the additional protection of the exterior wall probably lies in the custom of plastering directly upon the inside of the stone without providing for an air space, a method of construction which inevitably invited trouble from leakage and condensation.

Less easily explained, but perhaps even more important than the use of the building stone in establishing the peculiar character of these houses, is their extraordinary arrangement in plan. They usually extend from east to west as a series of units, one room deep. The resulting plan affords double exposures, north and south, for all rooms in the house, while reducing to a minimum opportunities for east and west exposures. In the relation of exterior wall to enclosed space it is not an economical plan, but to its development Bucks County architecture owes much of its individuality in form and mass. The nucleus of the plan was the kitchen. Designed for open-hearth cooking, the greater part of the end wall would be given over to the great fireplace with its bake-ovens, etc. This was generally located convenient to the well or spring. Once this position was established, the size of the original house was determined by the number of rooms, in addition to the kitchen, required by the family. Stairways were very steep, with single or double winders concealed between walls.

As the demands of the family increased, the house would be enlarged by the addition of similar units either to east or west. Each unit, separated by stone walls from the original, would have its own system of entrance doors, fireplaces, interior stairs, etc., and connect through to the original house often only upon the ground floor. Successive additions were made in the same manner, so that many houses contain a series of three or four separate self-contained units, capable of accommodating with some degree of privacy several generations of a family. Although numerous variations from this plan are to be found, the fundamental arrangement runs through the whole architecture of the county with almost uniform persistency. (*Continued on page 74*)



NITTING DRAWERS







NATIVE PANELING

TEBBS

DEEPLY REVEALED ENTRANCE



MHOUSE KITCHEN

WHILE these Bucks County stone farmhouses seem to contain several types, their details offer a great variety of suggestions available to those proposing to build stone Colonial houses today.

The frontispiece on page 6 shows typical stone work such as color variation and a hooded front door entrance with its flanking benches. It is at the Nichols residence. Opposite is the Lang home, of which the walls are smooth plastered over rough stone. Of these two views there are further details. Beginning at the top, opposite the entrance to the C. Lang house showing corners on three eyes, then a small cupboard drawers in the Norman Gutman house, then a typical window with its shutters. The stone fireplace in the Gutman house still has the original pointing. Then two views in the old kitchen of the Lewis Kellam South house. Directly over is the front door of the Lang house. The depth of the stone wall allows the door to be admirably recessed



PLANTS

that are new and worthy of our gardens

PROGRESS, you may have noticed, is a peculiar animal. It feeds and grows on a sort of trial and error diet, a startlingly fallible menu which, in its component parts, is strangely seasoned and often indigestible but whose long-range effect is unquestionably beneficial. Only through a constant succession of stops and starts, of defeats and victories, of disappointments and fresh hopes, is a well defined goal finally attained and progress, one of the world's great mainsprings, achieved.

IN NO realm is the halting character of this advance better illustrated than in that of horticulture. The plants which furnish our modern gardens are of infinitely wider variety and often of markedly greater beauty than were those of a generation or two ago. Each year sees numerous additions to their ranks—species newly introduced from far or neglected corners of the world, new varieties created by hybridizers in their never-ending task of serving the human demand for novelty. Many of them are good and take their rightful places in horticulture's forward march. Some, regrettably, fail to live up to their early promise and are never heard of more. We can hail the Regal Lilies and Kolkwitzias and Hemerocallis hybrids of recent years as evidences of genuine horticultural progress. But it is perhaps as well that we forget those other "novelties" which rush above the horizon from time to time with a great blaze of publicity, only to fade away within the year through their own demerits, sad testimony to the fact that every advance must have its moments of retreat.

WHAT, after all, is a true plant novelty? Obviously, a sort not hitherto widely known—perhaps some species but recently discovered, possibly a new variety clearly resultant from the breeder's efforts to improve color or form or fragrance. But to our mind, looking at the whole matter from the standpoint of practical merit, mere newness is not enough—not nearly enough. Of what earthly good in a garden is a "novelty" which, no matter how outstanding at first glance, proceeds to die or retrogress or do any of the other disappointing things which unproved plants have a way of doing? Even the best of gardening is too fraught with failures to warrant increasing their percentage wilfully.

So it follows that, in the deeper sense of contributing to progress in garden satisfaction and loveliness, the true plant novelty must have passed the stiffest of tests over a sufficiently long period to prove its value under actual garden conditions. That much the consumer has a right to expect; that much the producer would be rather silly to overlook. There is but one exception we would make to this principle—novelties for the out-and-out garden experimenter. If you are of that elite company who find keen pleasure in trying the untried, then let the de'il fly away with the proven plant and may good luck attend you!

For many years House & Garden has championed the cause of the genuine plant novelty as defined in this broader, sounder sense. We have lived to see plants, unknown in the American horticultural trade when we introduced them to our readers, propagated and sold by the hundreds of thousands. A dozen years ago the late "Chinese" Wilson, one of the keenest judges of plant quality the world has known, wrote of many of them in these pages; Dr. A. B. Stout, Louise Beebe Wilder, Henry Teuscher and many others carry on that worthy pioneering for us today. American gardens are immeasurably richer by the labors of these leaders in true horticultural advancement.

A GREAT Dahlia originator once said, as he looked upon a superb new variety of his own breeding which, after exhaustive tests, had been put into commerce and was taking the world by storm, "Perhaps that flower will serve as my ticket of admission into Heaven."

An odd remark? Perhaps, at first glance. But look a little deeper, and you will see that there spoke one who knew the true significance of plant progress. For it is of the essence of flowers to give pleasure, and if one can increase that pleasure by giving to the world a new bulb or shrub or tree of greater lasting loveliness than its predecessors, then to that one may well come a heartier handshake at the Gates.

TODAY we stand on the threshold of a new year. The clouds which for long have darkened the world are lifting; the wind has shifted slowly to a more favorable quarter. As the sun breaks through our spirits rise and we look forward with renewed zest and fresh anticipation to those reanimated pleasures which ever follow a storm.

As with life, so with gardening. The world moves forward, even the world of flowers. Fine old standbys remain, a sturdy company tested by time, enhanced by long association. Hold fast to them, for theirs is a quality that is always welcome, always strong in its inherent merit. But along with them let there be also the new—the worthy new—for in them lies the certainty of fresh beauties, of those greater satisfactions which make the garden a place of never-ending interest.

—ROBERT S. LEMMON

INTIMATE little balconies, exquisitely wrought ironwork, jalousied windows that bring close the spirit of the France of earlier days—such are the architectural features that aid materially in giving to New Orleans its Old World character. Facades like that opposite seem scarcely to belong in an American city



STIFFED FINE PANELS ONE END OF DINING ROOM

GLASS MANTEL AND MIRRORED CHIMNEY BREAST IN LIVING ROOM







COLONIAL BEDROOM IN PEARLY PINK AND BLUES



GREEN AND OYSTER WHITES PREDOMINATE IN DINING ROOM

The Oyster Bay home of Mr. & Mrs. F. Trubee Davison



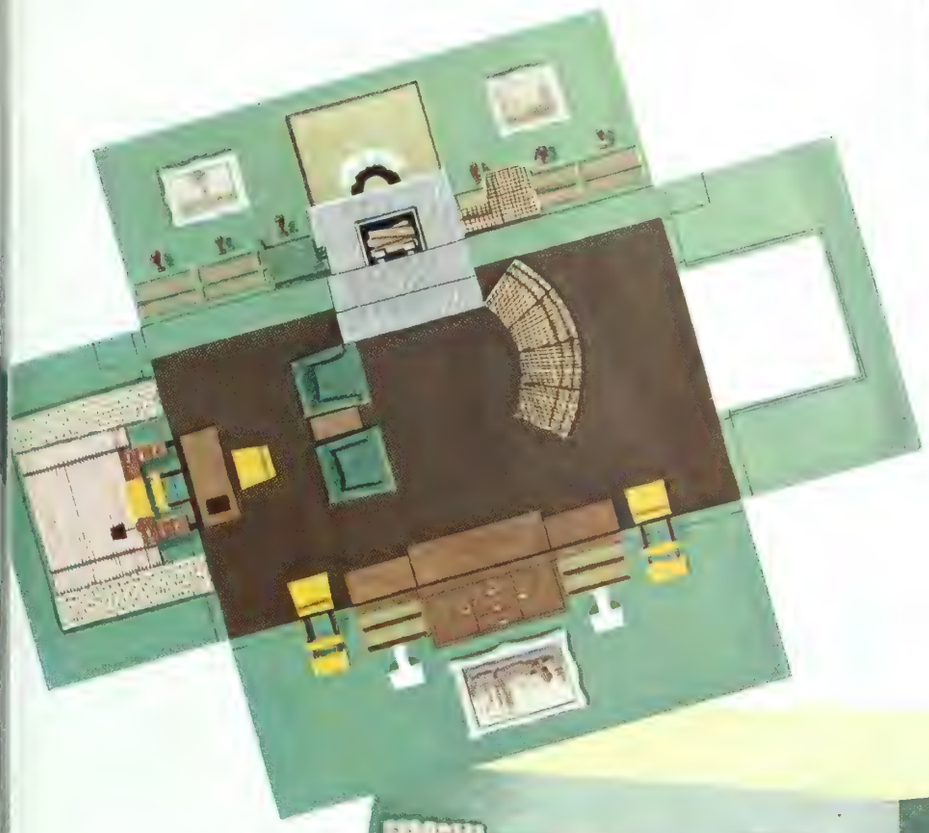
In our color scheme room [illegible] (1) Wall: pale green [illegible] (2) Ceiling and woodwork, smooth white of the [illegible] (3) Carpet: brown of mixed. (4) Curtains, chintz, green and white lining. (5) Venetian blinds, gray white [illegible] (6) Sofa: chintz pattern, walnut dull green. (7) Pair overstuffed blue and gray and green [illegible] (8) One overstuffed green chintz chair. (9) One dull blue chair, the blue of the door. (10) One white leather desk chair. (11) Furniture [illegible] bookcase. (12) One pair of side chairs, seats maroon antique [illegible] (13) [illegible]



RECENTLY House & Garden asked several thousands of its readers on what phase of decoration they most wanted help. The majority named color schemes and information on how to select and group colors. So here we have two rooms with color schemes chosen from a plate and a flower print, both compositions of well-ordered color. From these we took the recipes for measuring the quantities of color.

Measure your color quantities as you do the recipes, bright seasoning in small quantities, the larger areas in more neutral colors. Always figure wood tones and furniture color values in your color scheme. Remember that color schemes lie all about you—in chintzes, wall papers, colored sketches of gowns and flower arrangements, tulip beds, needlepoint, et cetera.





A MODERN living room from a flower print contains: (1) Walls: blue green of leaf. (2) Woodwork: dark green half of same leaf. (3) Ceiling: pale yellow of buds. (4) Carpet: dark green of woodwork. (5) Mantel: yellow-gray marble. (6) Gunmetal mirror. (7) Venetian blinds: brown of the column, dark green tapes. (8) Curtains: the gray of the petals and green transparent wool, bound dark green. (9) Circular sectional sofa, gray and brown plaid. (10) Overstuffed chairs: blue and green wool mixture. (11) Furniture: dark brown modern, chromium handles. Leather side chairs, the yellow of the fruit. (12) Pair san de boeuf tint of flower center, pottery lamps, shades



PUTTING THE RADIO





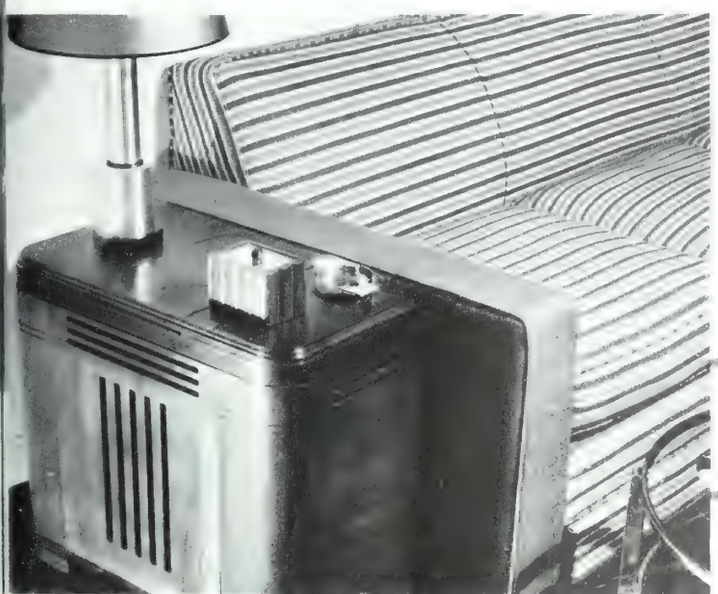


As most radios are in a room, part of it, we are suggesting six ways of placing this indispensable instrument so that it becomes a definite part of your decorative scheme. Upper left. Fascinated by the "works" of the radio, George Sakier designed this case for the chassis of a Stromberg-Carlson. Top and sides are glass-enclosed. The dial is gold leaf lines backed by black enamel executed inside the glass, with etched numerals. Knobs are red plastic. The loud-speaker is inverted under the chassis, the sound emerging through louvers in the zebra wood stand. Above, Donald Deskey places a radio in the arm of a big modern sofa and arranges the dial so that you can turn on your favorite hour by merely lifting a finger. Left. In the Richard H. Mandel house, Mt. Kisco, N.Y., the radio is built into the fireplace wall, reached by a sliding panel. Dial is [illegible] and the sound comes through grille in ceiling

RIGHT IN ITS PLACE



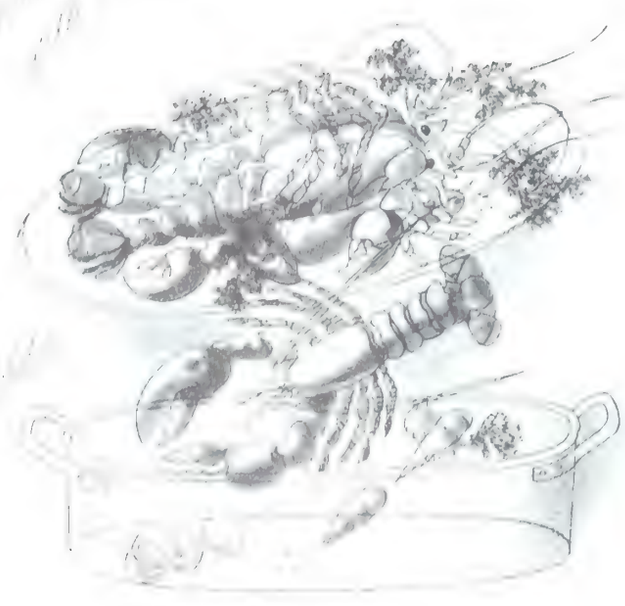
UNIFORMLY bound volumes of phonograph records require a handsome setting. Harry Richardson designed this grouping for the Victor Library of Recorded Music—461 records—shown here with the new RCA Victor automatic radio-phonograph. The satinwood and walnut cabinet was designed by John Vassos. Below: Smartly designed in beautifully grained walnut, this Philco radio becomes an attractive end table in a modern room. Furniture from Sloane's. Bottom of page: Excellent use is made of space under a long window. A radio occupies one end; in the center is a radiator and at the other end, cupboard space for logs. Cummings and Engbert, designers



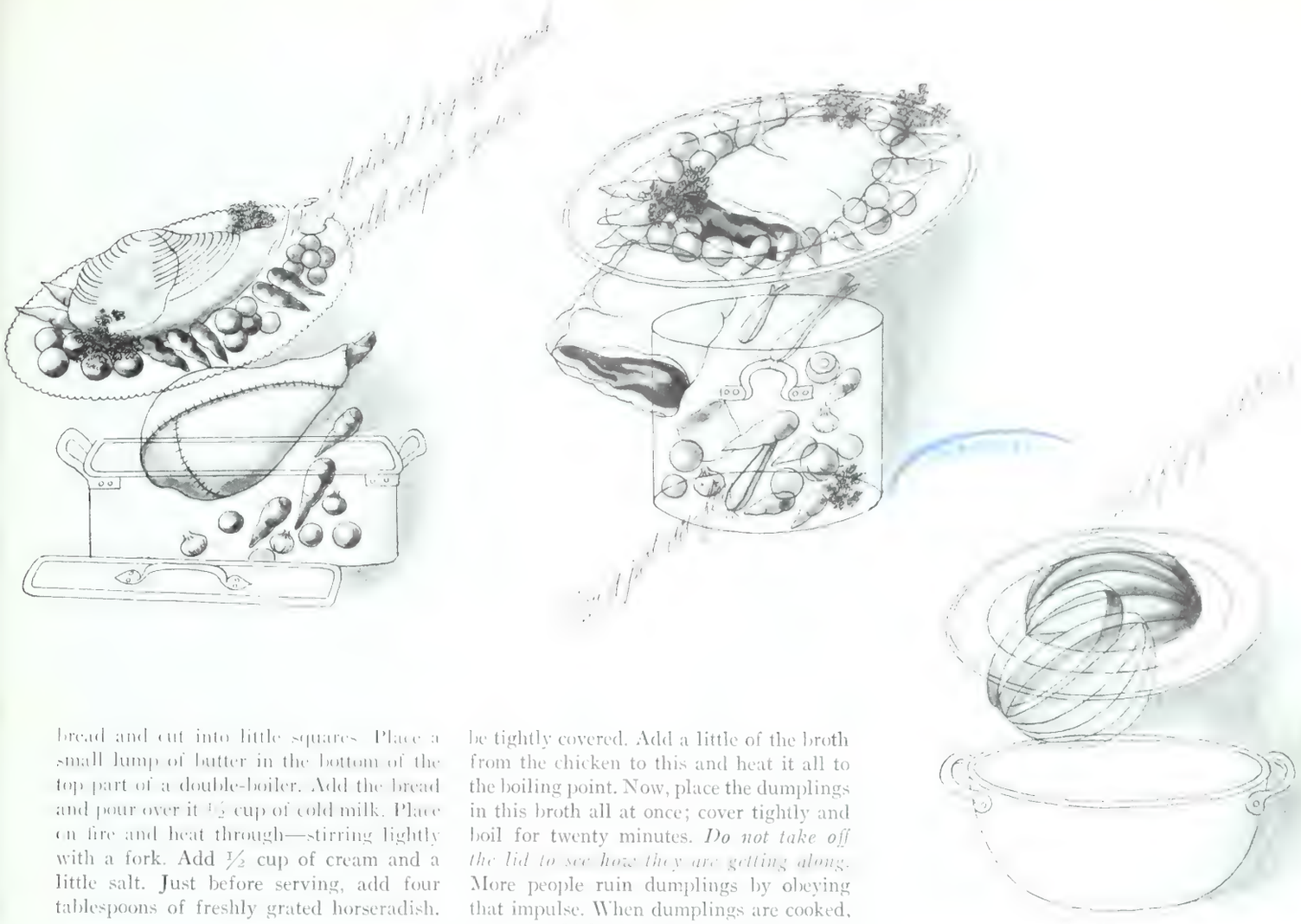


In a Clam Boiler









bread and cut into little squares. Place a small lump of butter in the bottom of the top part of a double-boiler. Add the bread and pour over it ½ cup of cold milk. Place on fire and heat through—stirring lightly with a fork. Add ½ cup of cream and a little salt. Just before serving, add four tablespoons of freshly grated horseradish.

BOILED CHICKEN WITH DUMPLINGS. First prepare the dumplings.

You will need for this a tablespoon of chicken fat and a tablespoon of beef drippings. These you will have saved from a previously cooked roast of beef and a boiled chicken. Stir the two fats together until creamy, and add, one by one, 3 eggs, a pinch of salt and a pinch of powdered sugar. Add 1 teaspoon of grated onion and enough Matzo Meal to make a stiff paste which will hold its shape. Put this on the ice for an hour or so to chill thoroughly. Then shape it into little balls. Place back on the ice until ready to cook.

Now, put 2 chickens, cut up as for fricassee, in a pot with 3 carrots and 3 onions peeled and left whole, a piece of celery and a small piece of salt pork. Barely cover with warm water, salt lightly, and place on fire. Just before it boils, skim carefully and reduce the heat. Simmer until quite tender, an hour and a half or two hours. In the meantime, cook separately in boiling, salted water with a tiny pinch of soda, 2 cups of green peas. Fifteen minutes before the chicken is cooked, add 1 cup of fine noodles, broken up, to the chicken. When cooked, add the drained peas to the chicken, but keep their water, and add it to a can of chicken broth which you will put into a shallow enamel pan which can be tightly covered. Add a little of the broth from the chicken to this and heat it all to the boiling point. Now, place the dumplings in this broth all at once; cover tightly and boil for twenty minutes. *Do not take off the lid to see how they are getting along.* More people ruin dumplings by obeying that impulse. When dumplings are cooked, serve the chicken, noodles and peas and all the broth in a big earthenware pot. Add the dumplings, but not their juice, and serve at once to be eaten from soup plates—soup, chicken and all. Serve coarse salt in a salt grinder with this.

BOILED TONGUE. Carefully wash a smoked tongue and soak it overnight. Drain and cover with fresh cold water and bring it slowly to a boil; put 2 cloves and 1 carrot in the water and simmer until quite tender—about two hours. Place on a hot platter and remove the skin very carefully, beginning at tip and stripping it back. Cut off as much gristle and fat as possible from the root and slice very thin. Garnish the platter with a ring of plain boiled noodles which have been well drained and in which you have stirred a big lump of butter. Sprinkle over the noodles some buttered crumbs made by toasting little pieces of bread in the oven until a golden brown and crisp. Then roll them out to make fine crumbs. Melt some butter in a frying pan and heat the crumbs in this.

Serve the following sauce with the tongue:

Cut 4 slices of bacon into tiny squares and cook in a small frying pan until crisp. Pour off most of the grease and add ¾ cup of heavy cream and heat very slowly. In the meantime, (*Continued on page 64*)

Written and drawn by June Platt





Books serve as decoration

S[illegible] rooms. In the Chicago apartment of David B. Stern, at the left, they

Plan your silver wardrobe

For a life of bridal anniversaries

THE purpose of the chart on this page is to establish a buying guide based on usage, so that your silver wardrobe will be complete and so that the purchase of silver will be spread out cumulatively rather than remain static as is so often the case. Built around the needs of an average family as those needs amplify and expand, it provides certain measures of checking and assorting one's silver requirements according to a predicated buying plan. It can help to eliminate useless gifts from friends and relatives by directing their purchases into safer and more useful channels. Finally, it will create a hobby or collector's interest, as well as an ease in entertaining, which will be of great service to the hostess for many years to come.

THE budgeting has been done at a minimum and a maximum average so that at no time will you be without the essentials of correct service. Such dates are not to be considered arbitrary for the sooner one can purchase all of these silver items, the better. Certain objectives, however, are reached by easy stages, such as one's first wedding anniversary, when a check-up is in order after the wedding presents have been sifted and the gaps loom large and clear.

The next stage is the fifth anniversary, when one is more firmly established and when provision must be made to meet one's growing social obligations.

The third check-up comes at the fifteenth anniversary, when, released from essentials, one begins to spread a bit into more luxurious realms. We end with the great climax of the twenty-fifth anniversary.

IN itemizing the wardrobe on the maximum plan we emphasize the desirability of more than one service and the interchangeable and harmonious use of various modern and traditional pieces. Silver items can be substituted gradually for glass and china whenever suitable.

In the minimum assortment we are disregarding the accepted conventions of sets, since here the inadequacy of silver needs is first apparent. We suggest sizes and quantities in relation to use and necessity, and whenever possible, make as wide a use of a particular size of fork and spoon as possible, increasing the quantity necessary for smooth service. For example: In a regular service for eight, we suggest sixteen luncheon forks. At luncheon these will be needed for both salad and dessert forks, so two complete courses may be served without washing in between. Even this has not eliminated the necessity of washing the forks used in the main course in time for dessert.

Tablespoons may do double duty as soup spoons and therefore we advise the purchase of twelve, leaving four over for the fork and spoon service required for hot dishes. Double duty may also be required for tea and dessert spoons. They can be used for the cupped soups and as service spoons for jellies and pickles. Many people, however, prefer round bowl soup spoons, and in complete assortments, they certainly have their place, as do ice cream forks and spoons. Luncheon knives can serve as salad knives, and butter spreaders can be used for tea and with cheese.

AFTER the fifth anniversary, as you can readily see by comparing the chart, there is very little difference between the minimum and maximum assortments. Again at the fifteenth and twenty-fifth anniversaries these assortments overlap, since there are certain (*Continued on page* 66)

	MINIMUM		MAXIMUM	
	FIRST	FIFTH	FIFTEENTH	TWENTY-FIFTH
FLATWARE				
SPOONS:				
TABLESPOONS	4	4		
DESSERT SPOONS	8	4		
TEASPOONS	8			
COFFEE SPOONS	8	4		
ICED TEA SPOONS			12	
SOUP SPOONS		12		
SALT SPOONS	4	4		
FRUIT SPOONS		12		
BOUILLON SPOONS			12	
SMALL TEA SPOONS			12	
FORKS:				
DINNER FORKS	12			
LUNCHEON FORKS	16	8		
OYSTER FORKS	8	4		
FISH FORKS		12		
SALAD FORKS		12		
FRUIT FORKS		12		
SERVICE FORKS	2	4		
TEA FORKS			12	
MELON FORKS				12
KNIVES:				
DINNER (STEEL)	8	4		
LUNCHEON KNIVES	8	4		
BUTTER KNIVES	8	4		
FISH KNIVES		12		
FRUIT KNIVES		12		
SALAD KNIVES		12		
TEA KNIVES			12	
INCIDENTALS:				
SALTS	2	4		
PEPPERS	2	2		
LADLES	2	1	3	
SUGAR TONGS	1			
SMALL SERVING SPOONS	4	2		
CARVING SET	1	2	1	
SUGAR SHAKER		1	1	
SALAD FORK & SPOON		1 pr.		
ICE TONGS	1			
PIE OR CAKE SERVER			1	
CHEESE KNIFE		1		
GRAPE SCISSORS				1
NUT CRACKERS			2	
NUT PICKS			12	
SOUP LADLE	1			
FISH SET		1		
LARGE FORK & SPOON (SERVICE)			2	
HOLLOW WARE				
CREAM PITCHER			1	
SUGAR BOWL			1	
TEAPOT			1	
WASTE BOWL			1	
URN			1	
HOTWATER JUG	1			
COFFEE POT	1			
SMALL CREAMER	1			
SMALL SUGAR	1			
SAUCE BOATS	2			
PLATTER (OVAL)	1	1		1
SMALL DISHES (PAIRS)	2			
VEGETABLE DISHES (DOUBLE)	1		2	
PLATTER (ROUND)	1	1		
BREAD TRAY	1			
SANDWICH TRAY				1
BOWLS	1	1		
WATER PITCHER	1			
TEA CADDY				1
TRAYS—SMALL	1		1	
TRAYS—LARGE	1		1	
CANDLESTICKS		4	1	
EPERGNES				1
COVERED URNS				2
COMPOTES				2
FRUIT DISHES				2
HORS D'ŒUVRES		1		
CHEESE & CRACKERS			1	
COCKTAIL SHAKERS		1		
CIGARETTE TRAY			1	
ASH TRAYS			12	
CANDELABRA				2
FLOWER BOWL			1	
ASPARAGUS DISH				1
CAVIAR DISH				1

TROPICAL LUXURY

THE appointments of the tropical table setting opposite are fancifully elaborate accented by details delightfully simple. White pineapples, corals and shells with red pomegranates and crimson prickly-pears form the centerpiece, shown below. To the left is the flat silver chosen for the occasion—Towle's Candlelight pattern. Wrought of Mexican tin, the amusing candlesticks are placed within cylindrical glass vases to be breeze proof. The gay napkins are woven in blocks toning from white to deep red—all three from Macy's. Lower left are the plates used. Wooden Mexican place plate, lacquered in black on white, from Fred. Leighton's; the white scalloped flange design from Wanamaker, and next a reproduction of Baleek with shell motif. This, the shell vases and branch coral from Olivette Falls. Pitt Petri's crystal glasses sparkle with fine cross cutting. Coral and shells, courtesy Nassau Development Board of Bahamas, B. W. I.



YHOLM

for a winter dining table

THE table is set. Dinner is served. The scene is a patio. Time, midwinter evening. Above, wide star-spattered dark blue; below, the sea shimmering with silver lights. To right and to left, plants indigenous to tropical sun and soil cast decorative shadows on white walls. The white iron frames of the furniture appear in sharp contrast to the deep green of the surrounding foliage. The chair seats are in a bright lemon washable fabric; clear glass forms the sectional table top. Furniture comes from the Colwell Company. The plaid sisal rug is shown by courtesy of the Waite Carpet Company



WAUKEGAN JUNIPER

Rock Garden Evergreens

by Louise B. Wilder

A rock garden is a setting for natural landscape. Often it is complete with all the features of a tall rock mountain, with little valleys, steep paths, plants, rocks, water and a varied assortment of plant life. And of these people the trees are more vitally important to the reality of the scene than the evergreen conifers that are second only to the rock that may be used to make up the bony structure of the terrain. Evergreens are to the natural landscape what character is to the human physiognomy; they endow it with strength, distinction and interest. Without them any countryside is apt to have a certain flimsiness or superficiality of aspect. It is exactly so in the miniature landscape.

The Japanese have long appreciated the value of pigmy trees in their miniature landscapes, but westerners have been slow to learn the lesson in scale which these ingenious and artistic people demonstrate with such supreme skill. There [illegible] when there was a [illegible] and [illegible] dwarf [illegible] collectors' items, and dotted about singly in conspicuous positions or herded in formal beds on the lawn, rather than em- [illegible] while land owners great and small indulged their fancy for [illegible] their dwellings, shut the light from their rooms and unmercifully robbed the soil of both food and moisture. This last is true down to the present day. One has only to walk about any suburban development to see houses grown insignificant behind towering evergreens that were used in the foundation or lawn plantings.

But now with the popularity of rock gardens there is a new vogue for little evergreens and a very definite and pressing need for them. Unhappily we must now suffer for the sins of our fathers in following a silly fashion and scrapping and completely losing track of so many of the fine natural dwarfs. And by natural dwarfs I mean those chance seedlings of arborescent types that assume and keep a low habit of growth, or such as have become in exposed places stunted through hardship, many of which keep their character. And there are of course such as certain of the Junipers that have a naturally prostrate habit. Today the true dwarf conifers, because they are somewhat scarce, are also expensive, but growers and nurserymen are endeavoring to answer the growing demand and soon undoubtedly there will be no lack. In the meantime if the individual feels unable to meet the expense of the genuine dwarfs, baby specimens of normally tall evergreens may be made use of, but in this case one must have the strength of mind to pull them out as soon as they have begun to out-

grow their positions, otherwise he will watch his mountains shrink to molehills, his whole little landscape reduced to the appearance of a pile of stones.

The quaintly distorted little trees grown by the Japanese in pots are not recommended for use in the rock garden. Their natural aspirations are held in leash only by the restrictions of the pot and if planted out where they have a free root-run they shortly revert to their original intention of becoming forest trees.

There is one very important point to be borne in mind in planting the dwarf evergreens in a rock garden. They should never in any sense represent a collection or be dotted about indiscriminately. Thus used they do more harm than good breaking up fine masses of rock outcrop, dwarfing what they should heighten, making trivial what they should enhance, and altogether disturbing any grandeur and stability the little scene may aspire to express. Each little tree should be used with the definite purpose in mind of creating an effect. Very slender pointed types are most appropriately placed in the valleys, or groups of them may climb a hillside in the manner of Cedars, while on the heights illusion is served if low Junipers are planted there, making it appear that the wind-swept situation has brought about their crouched habit. At the base of a cliff some of the irregularly humped sorts, such as *Picea Maxwellii*, will appear like a forest (*Continued on page 73*)

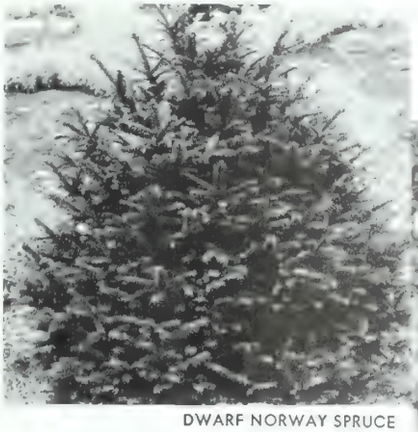


DWARF ALBERTA SPRUCE

PUBLIC LIBRARY



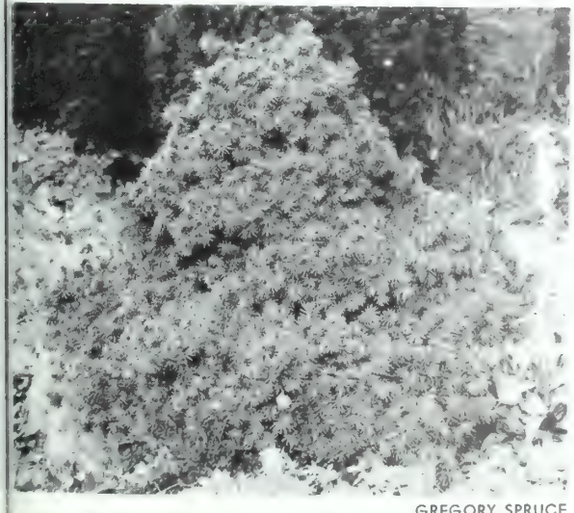
DWARF HINOKI CYPRESS



DWARF NORWAY SPRUCE



OHLENDORF'S AMERICAN ARBORVITAE



GREGORY SPRUCE

THERE is a definite trend today toward the greater use of woody evergreen plants in rock gardening, because of the unique touches they give to the design of the planting. For one thing, there is about them an air of permanence which no herbaceous plant can provide. Their forms, too, are widely diversified, so that they can be chosen to fit a variety of situations. As suggested by the illustrations on this page, well chosen dwarf conifers serve as strong accents and look equally well at all times of the year







CONTAINING an intricacy of structure which the casual eye quite fails to detect, flowers upon close inspection are often strange in their anatomy. More than that, one discovers that their beauty as a whole is composed of many minor beauties each perfect in itself.

Consider, if you will, the four portraits on these pages: Waterlily and Amaryllis above, Gloxinia at the left, and Tiger Lily opposite. All have in common the fundamentals of stem, stamens, petals and foliage, but how completely unlike they are in the detail and relationships of these four principal parts! They are as individual as animals or birds, and a great deal more so than most human beings.

As a fresh field of gardening interest there is much to be said for a close-up study of flowers. The unaided eye alone will come upon an amazing number of unguessed beauties and oddities; with the aid of a magnifying glass one can enter what seems a whole new world. The heart of an Iris blossom holds the perfection of loveliness; the seed head of a common Dandelion is a lesson in ingenuity and the balancing of means to end. The strangest part of it all is the fidelity with which each of the million characteristics is passed on to other millions of descendants. Though the generations be countless, there is no slightest variation in their salient features.



Close-ups of Beauty

21 Plant facts for gardeners in the middle South

By Elizabeth Lawrence

1. In Southern gardens it is certainly safer to use plant material adapted to mild climates than to struggle with varieties that will only thrive where the summers are cool. On the other hand, we should not be too sure that desirable plants will not grow in the South until we have given them a fair trial. Many plants that fail do so, not because of the hot weather, but because they are not watered, and not planted in a soil with sufficient humus. Many plants that do well in the North in full sun can be grown here if given some shade.

2. Two favorite perennials definitely not for the South are hybrid Delphinium and Oriental Poppies. While Chinese Delphinium, especially the dwarf types, will do fairly well, other strains must be treated as annuals or biennials, and even then will be poor things compared to those grown in the North. We can console ourselves with Larkspur, which reaches its perfection with us, especially since the large Stock-flowering varieties have been developed. Baby's-breath is also a doubtful subject for Southern flower borders, but we can substitute the charming wild Spurge, *Euphorbia corollata*, which responds to cultivation when brought into the garden.

3. The controversy is still going on as to whether the French hybrid Lilacs are worth while for the South. The general opinion seems to be that they are, if well watered and given a northern exposure. Certainly we should not give up all hope of having them, if they can be grown by taking a little extra trouble. Those who fail with them may do so because they have not given them the proper care, and not because of the exigencies of the climate. The Persian Lilacs are unquestionably the best species for the South. They have the added advantage of being free from attacks of insects and diseases. There are white and purple forms of *Syringa persica*, and the dainty cutleaf Persian Lilac (*Syringa persica laciniata*) is very desirable for the fine texture of its foliage.

4. *Nandina domestica*, the Heavenly Bamboo of China and Japan, is hardy in the Mid-South, and root hardy in protected places in the Northern states. It is considered an evergreen, and no doubt it is in the far South, but in North Carolina it drops its leaves. Nandina is a small, slender shrub resembling a Bamboo in form and foliage. Its leaves turn red before they fall. The enormous bunches of brilliant red berries persist all winter and even into the spring, when they are likely to detract from the effect of early flowering shrubs if planted too near them. Nandina will thrive in sun or partial shade. It is said to require a great deal of moisture, but it does very well for me without it. It is a favorite shrub for foundation planting, which is to be regretted when the house is of certain shades of brick.

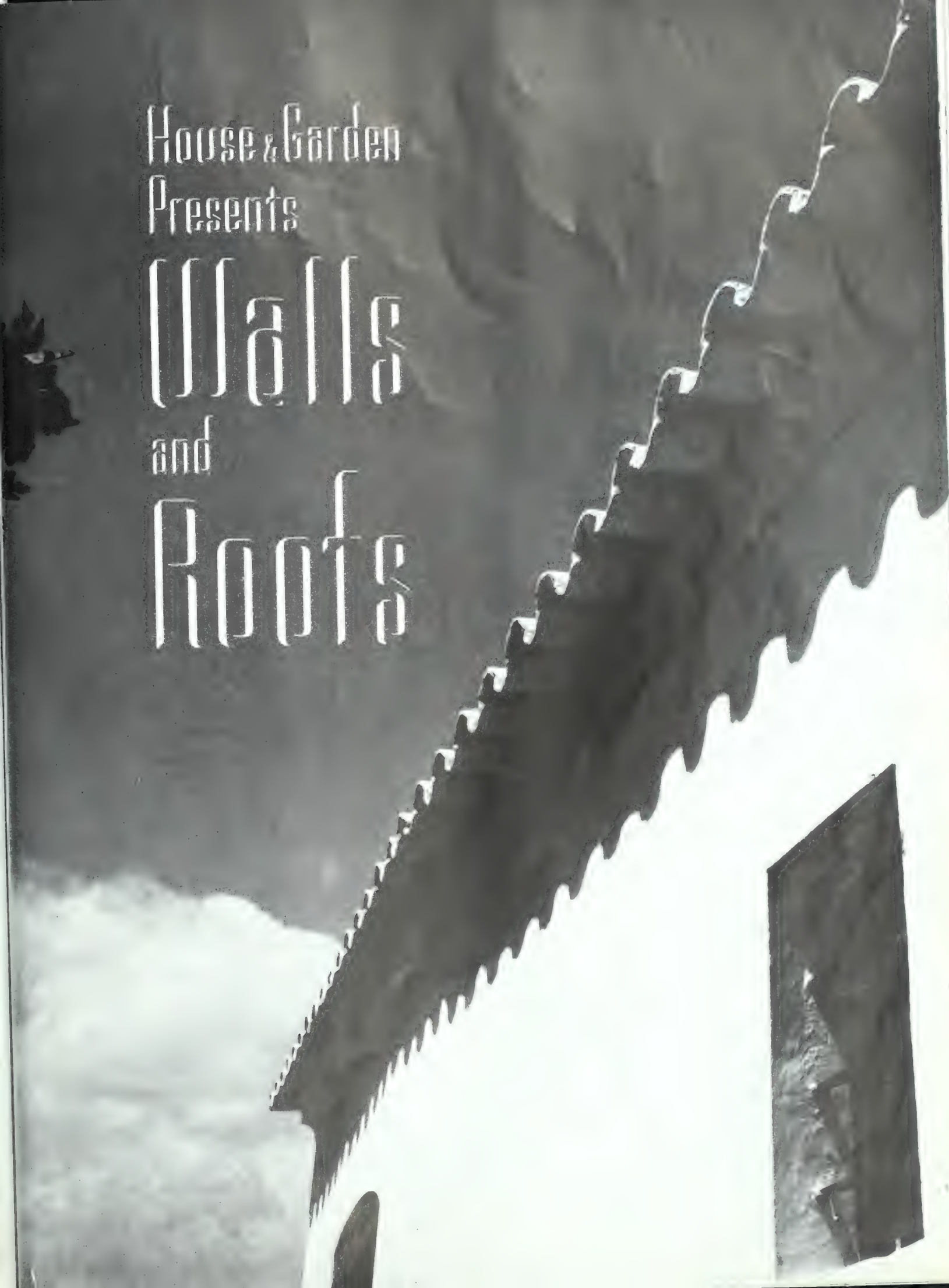
5. As it is unquestionably the best practise for them, Southern gardeners need not take part in the arguments for and against fall planting. Here perennials planted in the spring do not have time to get established before the hot weather. November is the best month for remaking the borders and setting out most perennials, because the early fall is likely to be dry. Annuals, if sown in the fall, should be sown in October, or in December, not in November. I think December preferable, as the beds will be ready for the winter then, and the seeds will not be disturbed.

6. About two inches of well-rotted manure and compost spread on the top of the flower beds in the fall will break down during the winter, and be available for food when the plants begin their growth in the spring. In the South many plants keep their green tops, and continue to make new growth all winter. They cannot be mulched heavily, as is the practise where the ground freezes, but they need some protection against sudden freezes after very mild weather. It is a good plan to watch the weather reports, and put a light covering of broomstraw over the beds when a heavy freeze is predicted. This should be taken off when it turns warm again, and put back when there is another sudden drop in temperature. This is not much trouble, as it will only be necessary once or twice during the winter.

7. The Mimosa (*Albizzia julibrissin*), a graceful tree from the Orient, has become naturalized along the highways in the South, and is hardy to Washington. It is a perfect tree for flower gardens because its shade is too light to keep flowers and shrubs from blooming, and because, being a legume, it adds nitrogen to the soil. In addition to its resistance to disease and insects, it has a characteristic and interesting form, fine, Fern-like foliage, and delicate, silky rose or yellow flowers, borne profusely in June and sparsely throughout the rest of the summer. Their tropical fragrance is delight- (*Continued on page* 68)

House & Garden
Presents

Walls and Roofs



Walls and Roofs



Most of our readers, when they build, will retain an architect; probably all of them will employ a reliable building contractor. It is the concern of these individuals to see that materials are of good quality and composition and that the construction of the building is sound and correct. It is the client's concern to satisfy himself that the appearance of his house as well as its construction is pleasing to him and that in selecting the materials to be used he has not overlooked any important possibility.

This article, therefore, will devote itself to a general review of wall and roof materials, high-lighting especially such matters as color and texture and drawing attention to such new methods and materials as have taken their place beside the more established ones.

Inevitably, a discussion of walls must begin with some mention of those traditional materials—wood, brick, stone and stucco—which are still the mainstays of the home-building field. All of these are too well known to require detailed consideration but there are certain points of interest which it might pay the prospective builder to consider.

For example, although there is nothing new about wood siding, modern architects have achieved a fresh and interesting effect in their use of siding, usually in wide boards, on modern homes. Some of these woods are famous for their durability and resistance to decay and their natural warm color is, of course, an asset.

Progress in rendering wood immune to attack by termites is a development of great importance to the home owner. In all sections of the country where the termite ant is a menace, the wood-constructed home should have the protection of termite-proof construction.

Brick is another material which, despite lack of any sensational improvement, has maintained its popularity by virtue of its inherent worth. A very wide range of sizes, colors and textures is available and the prospective builder would do well to study a fairly representative group of samples before making his selection. Some brick is more characteristic of Georgian and Colonial architectures, for example, than others, and a proper choice, combined with the appropriate bond, will often do much to build character and authenticity into the finished structure.

Stone houses are usually built of native rock and the choice is therefore properly limited to the material locally available. The beauty of well executed stone masonry is indisputable and in localities where the material is plentiful and labor not too high the cost may compare favorably with other types of fire-safe construction.

Stucco has been a favored material for many centuries. Craftsmanship in its application has been developed in many countries and with a wide variety of effect. Color and texture are important factors and the modern craftsman has at his command a broader range of colors and a better quality of material than have ever before been available. But it should be remembered that the texture and character of stucco are to a great extent dependent on the ability of the workmen who apply it. If really fine results are expected, only skilled and competent workers should be employed.

Reinforced monolithic concrete is one of the comparatively new additions to home building methods



Brick seems to be increasing its long-standing popularity as material affords ever wider range of colors and textures to match the charming products of earlier days. Natural whitewashed or painted, brick meets many needs. Brick Wall at Chatham, Fredericksburg, Va. Old Virginia Brick

Attractive textures and soft, unobtrusive coloring are important reasons for the use of slate for residential roofing. The heavier slates, such as those which the architect, H. L. Woodsend, used for the home of Mr. and Mrs. Stanley Resor, at Round Hill, Conn., are particularly effective with rough stone walls





The growth of modernism has given a great impetus to the use of monolithic concrete walls. Long favored on the Pacific Coast where the molds into which the concrete is poured are used to give interesting textures to the wall surfaces, monolithic concrete is now becoming popular in other parts of the country. Home of Dr. Michael R. Williams, Westport, Conn. Barry Byrne, architect

and materials. It has been quite generally appreciated on the Pacific Coast for many years and more recently its use in domestic architecture has spread across the continent. With contemporary trends in design coming more and more into favor, the adaptability of concrete construction to this type of architecture will doubtless prove increasingly significant.

This material offers the home builder several important advantages. Durability, of course, and fire safety are inherent in monolithic concrete construction. Whether built in California or Quebec, concrete structures are permanent and enduring. But scarcely less important to the owner is the range of textures, of surface treatments and colors, that modern technicians have evolved. Walls of monolithic concrete are made by pouring concrete into wooden forms and permitting it to harden, after which the form boards are removed. The pattern of the form boards remains on the surface of the concrete and, consequently, rough or smooth surfaces, horizontal or diagonal lines, and a variety of other studied and controlled effects may be produced by essentially simple manipulation of the forms before the concrete is poured.

Cast stone—blocks of cement and stone or cinder aggregate—appears to be increasing in popularity as a material for exterior walls. It affords an opportunity to secure an effect similar to that of cut stone but at much less expense. When used with understanding, with frank appreciation of its own inherent character, cast stone yields results of real distinction. Color may be applied by means of paint, stain or stucco, or the wall may be left in the natural tones of the blocks themselves.

Tending more toward prefabrication is the newly developed technique of precasting entire concrete wall sections and erecting these at the site. One of the advantages claimed for this method is that the concrete slabs can be cured in the plant under controlled conditions of temperature and humidity, thus producing more uniformly perfect results than are otherwise possible. Another, and perhaps even more important, point is that the slab can be surfaced with selected aggregate in permanent colors and tints, and design motifs in color can be cast integrally with the

slab, obviating any further decorative treatment.

Metals are becoming increasingly important as building materials, even in the small house field. Steel, for example, customarily associated with the erection of skyscrapers is now the subject of intensive investigation aimed at adapting it to both the framing and the sheathing of residences. Considerable progress has been made, and there is no reason to doubt that this type of construction is destined to become very popular. The manufacturers of prefabricated, or semi-prefabricated homes, are especially interested in metal because it offers great strength without excessive weight, is adapted to accurate fitting and quick assembly on the site, and is fire safe and durable.

Copper sheathing for walls, like copper roofing and shingles, is also coming into the building picture. Two of the outstanding merits of copper, of course, are its durability and resistance to deterioration—conclusively demonstrated in the roofs of many ancient buildings in Europe.

Used in combination with steel or wood frame structures are many new enclosing materials manufactured of rock fibre, asbestos-cement, and similar substances. The best of these are durable, fire-resisting and weather-proof and, in some cases, provide effective insulation. They may be used unpainted or painted. At present, these materials are employed principally in the construction of small cottages, bungalows, camps and the like, where their use offers considerable economies over many other types of materials.



Left: characteristic stucco textures are illustrated by these panels, three of which are shown in color on page 48. Artstone Rocor Corp. Right: concrete slabs, precast with selected colored aggregate, permit permanent coloring with prefabrication economies. Earley Process Corp.

Glass is making a strong bid for consideration as a wall material. Structural units of hollow glass are now manufactured by several companies. They are self supporting when laid up like brick and, in addition to admitting light, have a definite character and decorative quality of their own. Most types are manufactured with some pattern moulded in the glass to promote diffusion of light and consequent better distribution.

As in the case of walls, contemporary roofing materials comprise a number of traditional types augmented by the products of modern research and manufacturing methods.

In the first group we find such old reliables as wood shingles, slate and tile, while the second includes composition shingles and roofing, copper shingles and copper sheet roofing, and prefabricated steel structural roofing.

The best wood shingles are made today substantially as they were made centuries ago—hand split from selected wood. These shingles have a beautiful texture and are extremely durable, which compensate



The charm of many materials, adroitly combined, is illustrated in this house. The rough texture of staggered-butt wood shingles culminates in a row of curved tile at the ridge. The rugged stone wall is matched by the sturdy strength of half-timbered construction, while brick, skilfully used in a traditional manner, fills in the spaces between the framing above the large window. The residence of Mr. and Mrs. H. Philip Staats, at Kent, Conn. H. Philip Staats, architect



Metals protect against heat, cold, fire and deterioration. At left above, a section of wall shows structural members composed of a fireproof core wrapped in steel. These can be cut and nailed like lumber. The wire lath is an integral part of a bright metal surfaced insulating fabric. (Reynolds Metals.) Next picture, workmen applying copper sheets to the wall of a house. (Copper Houses, Inc.) At right, two stages in the construction of a steel frame house. The steel is erected without waste and enclosed in brick walls. (Berger Mfg. Co.) Metals promise to play a decidedly important role in future substantial home building.

for their slightly higher cost. Probably the most interesting point, to the home builder, is the very wide range of stains now available for use on shingles. Not only do such stains prolong the life of most shingles but they afford an opportunity for the use of soft or vigorous tones which are in keeping with the contemporary trend toward discerning color combinations.

Shingles, whether wood or composition, are of course frequently used for the walls as well as for the roof. In this connection it is noteworthy that many a house has been immensely improved in appearance, as well as in value, by applying new shingles over the old roof or walls.

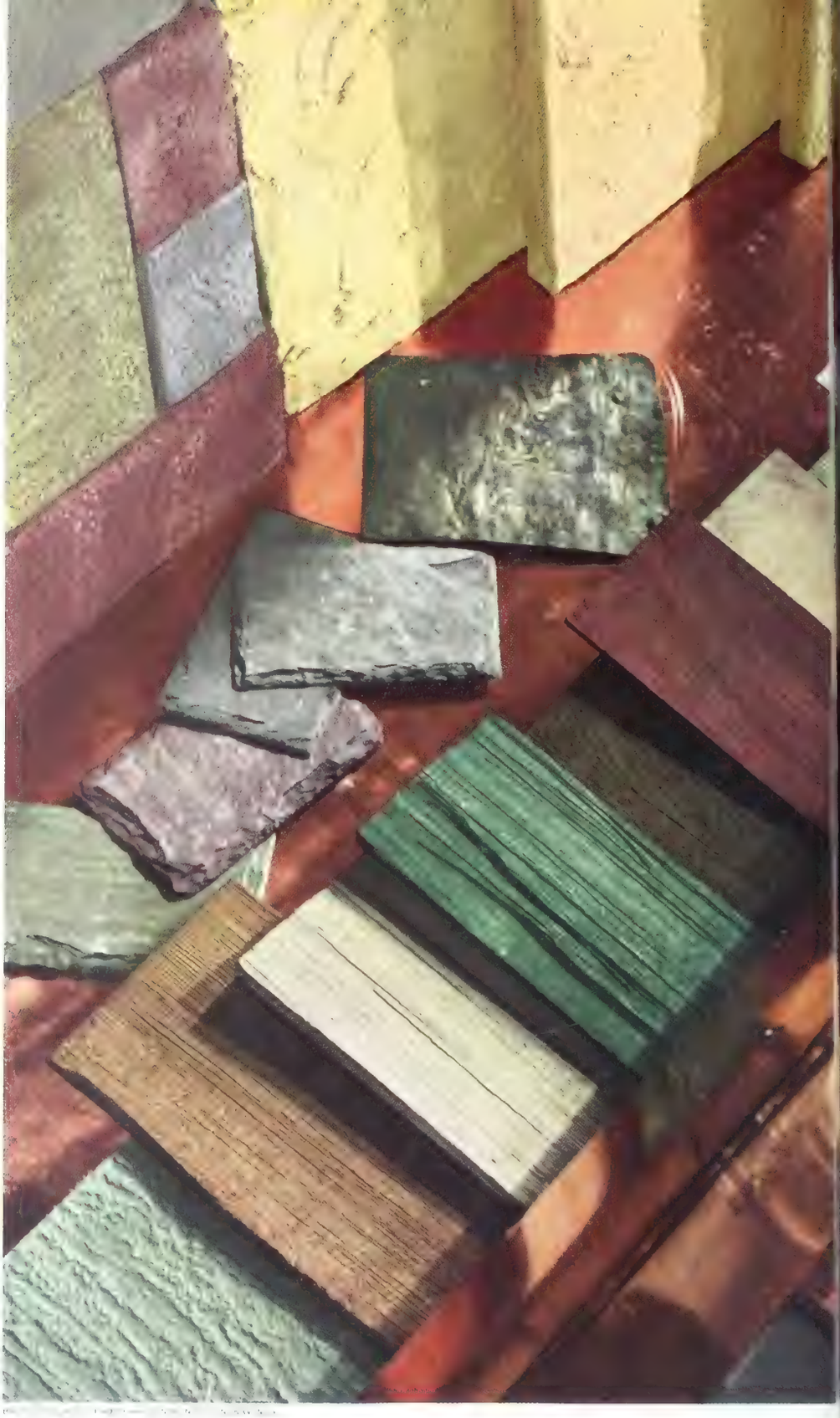
Slate is hard, non-absorbent rock, and a slate roof is consequently as permanent as rock. The quarrying and cutting of slate is an ancient craft and modern manufacturers, although they have found means of producing commercial grades economically, have not lost sight of the value of hand-wrought craftsmanship. Natural colors range through a variety of greens, grays, buffs, browns, purples, blacks and reds. Some of these soften with age and weathering; others are permanent. Customarily, slate is used in combinations or blends of tones, and often in a variety of mixed or graduated sizes. Cost is naturally a factor in the use of good slate, as is also the weight of this material which re- (*Continued on page* 50)



DAVIS



Right, above: matching the shingled roof which graduates from long shingles at the eaves to short ones at the ridge is this Colonial type of wall on which the narrow clapboards at the foundation become wider as they ascend. Below: of the prefabricated type of construction is this cottage built of interlocking steel units. Metals are especially suited to a time-saving unit assembly of this sort, and being economical, durable, and fireproof are being intensively investigated by leading manufacturers. Steel Buildings, Inc.



The colors and textures offered by manufacturers for the beautifying of walls and roofs, new and old, make real news. Ranging from delicately tinted concrete blocks and stucco finishes (at left) through slates, shingles, tiles and bricks, to the new glass building blocks (at right), the palette offered the home builder is a full one. Above the slates at the left is a shingle-shaped piece of copper 145 years old, showing how handsomely this material weathers. Contrast it with the new copper, in the background and through the center of this color photograph which was taken especially for us.



FOR NAMES AND ADDRESSES OF MANUFACTURERS SEE PAGE 76

spaces rather substantial framing for its support.

Roofing tile for residential work is obtainable in a variety of sizes and patterns, some of which are accurate reproductions of Old World types. There are curved tiles, such as Spanish, Roman and Mission, and flat shingle tiles which are often used in random sizes. Colors range through buffs, reds, greens, and blues, and a new tile with a permanent dull white finish has recently found much favor in Florida. Tile, like slate, is a permanent roofing and has the added advantage of fire safety and freedom from maintenance costs.

Composition roofing, whether of the shingle type or the roll type used on flat roofs, is the product of modern methods and ingenuity. It is usually composed of a felt-asphalt base with a mineral surface, or of asbestos and cement. There is an almost unlimited range of types and color schemes, and some types reproduce the effect of wood shingles with remarkable fidelity. Economy, fire safety, and absence of maintenance expense are important advantages of this material. As in the case of wood shingles, there are certain types of composition shingles and siding which are frequently used on walls and which may be applied over old siding or shingles.

Copper, as a roofing material, is centuries old, but recently it has appeared in new forms which compare favorably in price with other permanent roofing materials. Copper shingles are a good example. Made of sheet copper, corrugated lengthwise, they have a rolled bottom edge which gives the effect of thickness. Actually they make a lasting but extremely light roof, weighing approximately half as much as wood shingles. The natural copper turns to a soft mottled green when used near the sea, and to a rich brown inland. It can also be supplied with a permanent green patina chemically applied, or, at slightly greater expense, with a thin lead coating.

Copper sheet roofing, laid in strips about 16″ wide with a standing seam, is now available at approximately the cost of commercial slate. Composition roll roofing, for flat roofs, may be obtained with the added protection of a thin layer of copper.

Also for use on flat roofs are such new products as interlocking steel sheets which form a continuous deck over which insulating material and surface roofing are applied.

This review of wall and roof materials, while necessarily brief, should serve to encourage the prospective home builder or remodeler to investigate for himself the varied products in this field before making a decision. He may lean on his architect for guidance and practical knowledge but he should not deny himself the pleasure of seeing the widest possible assortment of wall and roof materials.

One of the most recent developments in the building field is the use of tinted, precast concrete blocks for exterior walls. These are generally laid in random ashlar courses as shown below in the house which Adams & Prentice designed for Mrs. J. R. Luce at Gladstone, N. J. The color scheme of Mrs. Luce's house is a mixture of light tans and browns. See also our color photograph page 48





JOHN FABEL

Noble trees make noble streets, whether they are

New England Elms or these stately Lawson Cypresses in Florida







Neat French for a New York subur

The residence of R. L. Funke at Rockon Glen, Larchmont, New York, [illegible] is designed in the French manner with walls of white-glazed brick and a slate roof. The plan is also direct and logical: To left of a central hall is the living room; to the right are dining room and kitchen, with a library and a maid's room over the garage in a wing that descends the hillside. The rear end of the house-depth central hall is used as a breakfast room, thus sanely utilizing otherwise unimportant space. Above are three bedrooms and two baths. Master's room and bath occupy the entire space over the living room. Urbain Turcot was the architect of the residence





And a little house set into a slope

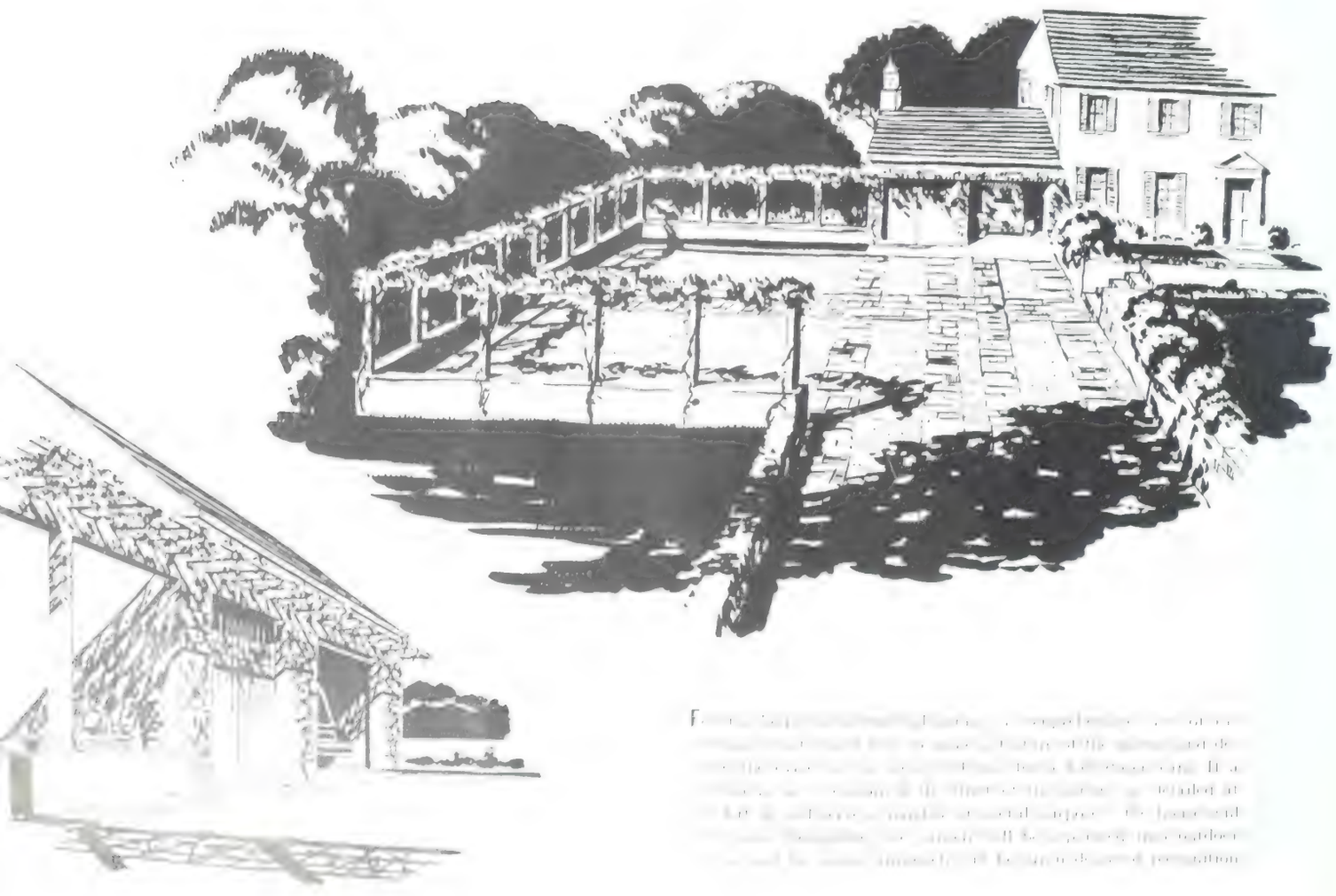
A HILLSIDE house always stirs an architect's imagination. Here is a chance to make a place appear more than ordinarily well allied to its site. With walls of native stone this small house literally appears to sprout from the ground. Dining room, kitchen and master's room are in the front. The living room is at the rear, two steps down from the front room level. The garage is below, where it is convenient but inconspicuous. On the upper floor are two bedrooms and a bath and a maid's room and bath, with exposures to the rear and ends of the house. The home of Robert Loeb, also at Rouken Glen, Larchmont, and designed by Urban Turcot who did the [illegible] on the opposite page

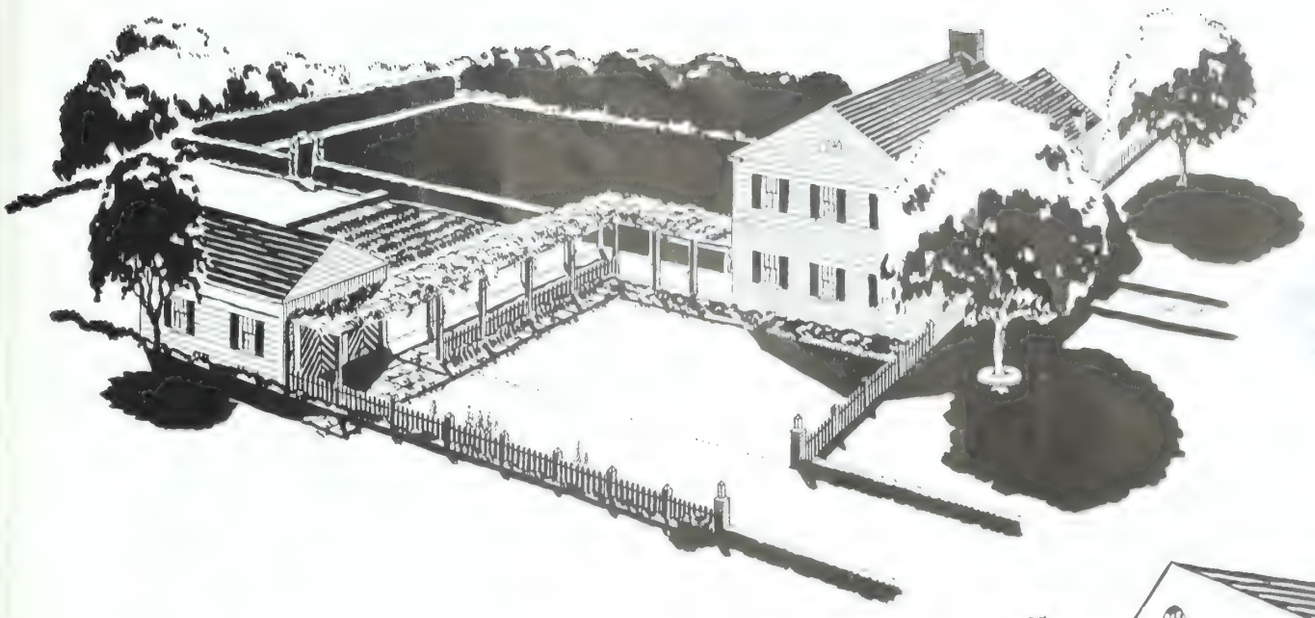


Courtyards and Garages

Fresh light on a problem important to every house

By Gerald K. Geerlings







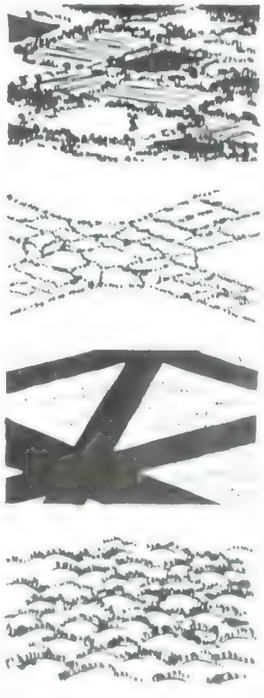
Here it is demonstrated that even though a garage may be located at some distance from the house an attractive entrance court can be formulated. Even haphazard condition can be made to appear as though the result of a carefully preconceived plan. The winter advantage of a pergola is that it can be glass-enclosed and so offer shelter against inclement weather. In summer, planted with vines, it will provide decoration superior to architectural ornamentation.

construction, and thus appreciably increase the latter's apparent size. If both house and garage already exist and are separated by distance and differences in design, a pergola arrangement such as is shown on this page can work wonders. Instead of the effect being that of two structures having no relation to each other and being inconvenient in bad weather, a connecting pergola can make it appear that the courtyard was meant to be rectangular in shape, and glassed-in during the winter months.

Within the courtyard area there can and should be a garden—but it should be confined to the outer perimeter. It should consist largely of vines which will grow upward on lattice and overhead pergola members so that bumpers and wheels will not do damage. If it is desirable to have a flower or shrub border this should be raised above the drive level for obvious reasons, and elevated enough so that a moving car will not be able to mount the curb. This curb should be of heavy stones well imbedded in earth or mortar, or it should be a poured concrete mixture. If there is to be a fence, it will be the better part of intelligence to have a substantial curb well in front of it so that a convivial driver will not bump it over.

Construction notes on erecting pergolas are few, but they record a veritable song-of-sixpence. All members should be stock and inexpensive, and the labor will not be considerable. Vertical posts should be of clear cypress (for longevity and lack of resin-running knots), while the overhead members could be of clear fir. If both vertical and horizontal supporting members are 4 inches on each side in section, the effect will be strong yet light. Before erection the wood should be given at least one coat of wood preservative. Each vertical post should rest on a concrete pier, and be either imbedded in the concrete or impaled on a long vertical spike. Ordinary lattice strips of stock sizes are all that can be desired for the encouragement of vines—it being taken for granted that wherever vines are expected to grow the soil will be duly prepared.

As for surfacing, it is taken for granted that there must be a sound roadbed made of large stones (to a depth of 1 foot) topped with smaller stones, and all rolled solidly. But the surfacing need not be either dark or light finely-crushed stone or gravel. The small drawings on this page give a few of many possibilities, the choice depending upon personal preferences, funds available and the effect desired. In all decisions affecting the courtyard it should be remembered that the well-planned, well-planted and well-maintained courtyard can have the charm of a large garden.

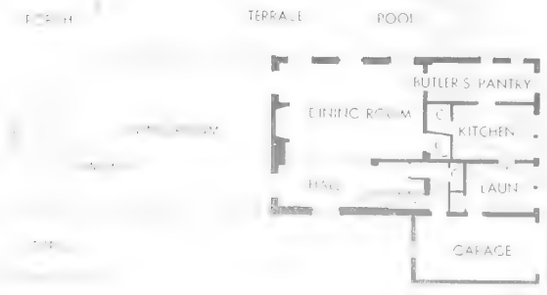


This kind of drive and courtyard need [illegible]





PRESENT ENTRANCE





TO BE CONTINUED ON



DINING ROOM

THE [illegible] which will continue to grow if and when the [illegible]. At present the tower section has been erected. Eventually a wing will extend forward from this, as the sketch and plans show. Several simple changes, of course, will be made in the plan. The present dining room and entrance hall will be divided to make a living-dining room. What is now [illegible] will be the pantry.

Meantime, with charming decoration the house is very livable. The Italian architecture of the exterior comes through the walls to the decoration within. On this page are glimpses of the stairs, the dining room and the living room. A. H. Pierce is the architect



STAIR HALL



LIVING ROOM

A BUDGET

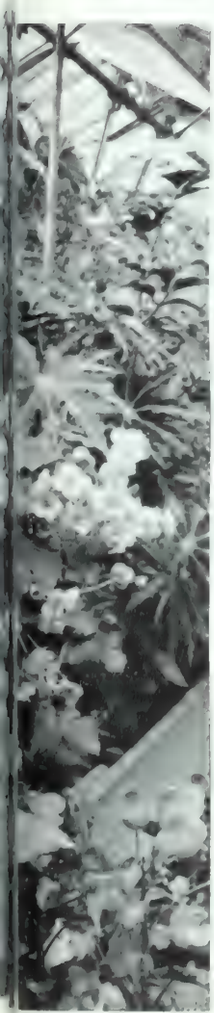
A Green House?

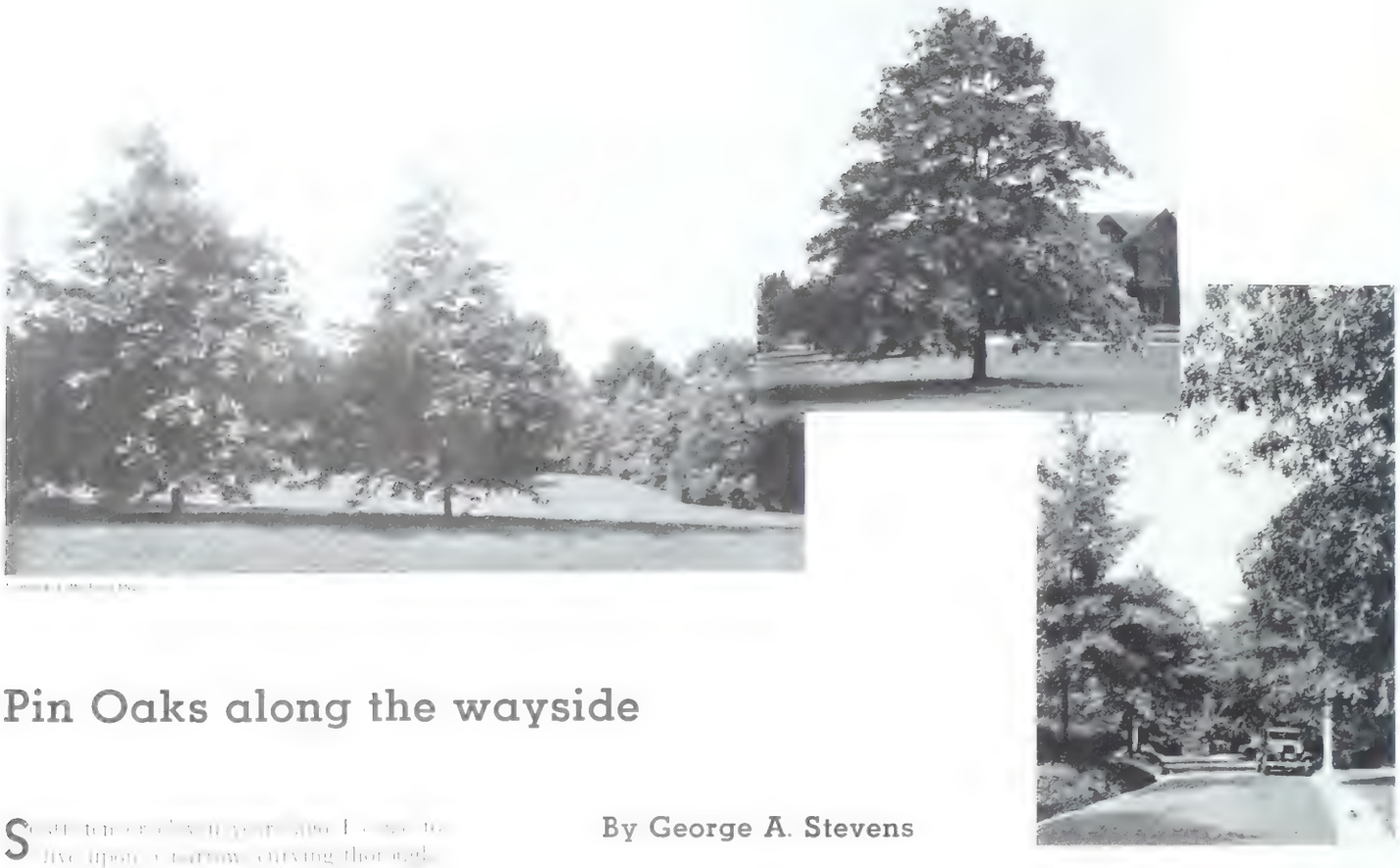




[illegible] not addicted to owners of large gardens with [illegible] permanent [illegible] but rather to the average home-[illegible] for at most couple of hours old man to cut the lawn and do [illegible] to [illegible] such a [illegible] be [illegible] tree, plants and [illegible] of flowers or vegetables [illegible] personal supervision. It is [illegible] such gift that the [illegible] still [illegible] [illegible] [illegible]







Pin Oaks along the wayside

By George A. Stevens

Some ten or eleven years ago I came to live upon a narrow, curving thoroughfare one block long and quite pleasant. Pennsylvania it is. The street was paved but relatively new, and a short time previously both sides had been planted with young Pin Oaks. They were forlorn little wisps of trees about eight feet high, and to me it seemed rather optimistic to expect them ever to amount to much, for I shared the common delusion that Oaks were slow, deliberate trees which required generations to grow up. Ten years later I have changed my mind decidedly.

Year by year the slender trunks have stiffened, and the ragged, inadequate little heads have broadened their spread and taken on character, until now a really delightful avenue of twenty-foot trees, somewhat humorously stately for its brevity, has come to justify the wisdom of the planters. I doubt if any other tree worthy of the place would have made a speedier growth, or produced a more satisfactory result; certainly the Ginkgos adorning a neighboring street, which were set out at the same time, have not yet attained anything like the finished, permanent appearance of the Pin Oaks.

With the passing of the years I have come to love this double row of trees. They are so perky and self-confident! They have endured so bravely a soil of mean shale on the driest slope in the county. They have so valiantly resisted the thoughtless whacks of passing schoolboys, and have repelled the bark-smashing bumpers of foolish motorists who try to turn in our narrow street. They have ranged themselves into a pleasing uniformity, without becoming alike. They have retained characteristic peculiarities of shape and color, and each individual has affected a special twirl to the little cocky feather that adorns its tip.

In the autumn the leaves turn different shades of bronzy red—only just a little different—enough to provide a whole gamut of reds from tints of soft gray-rose to patient violet and soft mahogany shades, all dusted over with misty silver on the gray days, and gleaming with the fiery brilliance of bright copper and burnished bronze in the slanting autumn sunlight. To demonstrate this individual independence, one of them remained a cold, hard summer-green for many weeks one fall, after the others had flashed their red and sobered into brown; and then quite suddenly turned scarlet as a Gum Tree overnight. As I drove into the street evening after evening, there it stood defiant in green, then impudently red and rebellious. What idiosyncrasy induced the erratic performance is more than I can tell.

But what is a Pin Oak, anyway? In *The Silva of North America* Dr. Sargent tells us that it is *Quercus palustris* Muench, that it belongs to the section of the Black Oaks, and that it is sometimes called the Swamp Spanish Oak. The most interesting bit of botanical information is

Continued on page 75



All of the Oaks have the great merit of stateliness and longevity, some of them are notably pleasing in appearance, as well. Of these the Pin Oak is in a class by itself, a well formed, interesting tree with an air of alertness about it which makes it especially de-



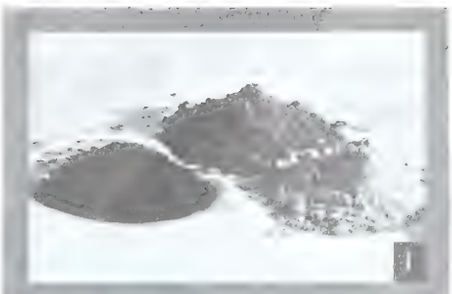


MATTIE EDWARDS HEWITT

Spring comes to a New York City garden

MRS. GUSTAVE SELIGMAN'S garden in Cherry Blossom time, is gaily bedecked with the bloom of Tulips, Forsythia and Daffodils. There are really three gardens connected with each other by little wooden gates. Against the brick wall of the house is a stucco background for the small fountain. Wrought iron furniture, with oak topped table, is used for meals. William Lawrence Bottomley, architect; Margaret Bailie, landscape architect

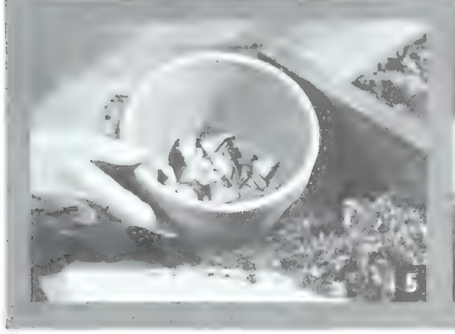
JANUARY GARDENING ACTIVITIES

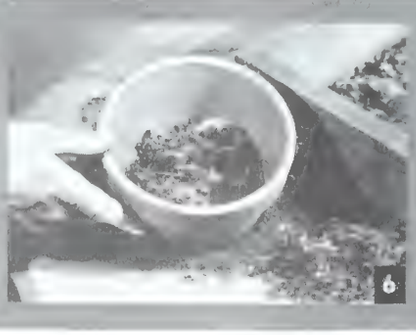




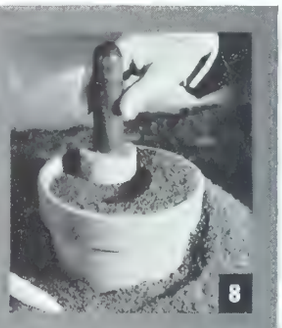


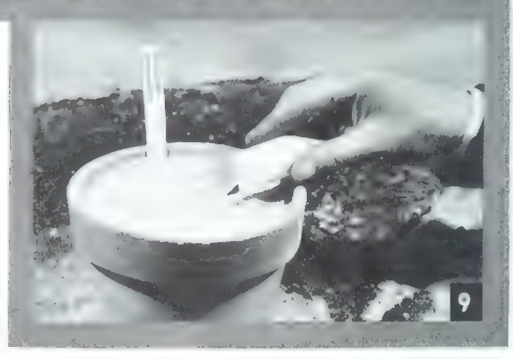












Nine steps in correct seed sowing, as [illegible] lyn Botanic Garden. 1: Loam, sand and leafmold, the chief soil constituents. 2: Mixing and sifting the ingredients through a wire sieve, to remove lumps. [illegible] thoroughly, an especially important step. [illegible] crock over the hole to prevent clogging. 5: Cinders, broken crocks or oyster shells in pot, assuring drainage. 6: Sphagnum over the drainage material. 7: After the pot has been loosely filled, the surplus soil is scraped off level with top. 8: A small tamp is used to firm down the soil. [illegible] pert sows seed—direct from the envelope.

Tips [illegible] to duties of house [illegible] is most readily [illegible] roots can attack [illegible] especially [illegible] These preparations are quick-acting, simple to apply [illegible] use, and that is the plants' condition.

Plants [illegible] being carried through the winter in shaded coldframes, especially those which retain some or all of their upper growth, are benefited by an occasional breath of fresh air on warmish days. Do not expose them to direct sunlight; merely raise the ends of the sashes to change the air. If the inside soil is not frozen, water moderately a couple of times during the winter.

Potted house plants, and those in the regular greenhouse as well, are benefited by having the surface of the soil around them stirred occasionally with a cultivating "claw." Roots need air as well as food and moisture, and since frequent watering tends to pack down the soil and interfere with aeration, something must be done to counteract its ill effects. Do this [illegible]

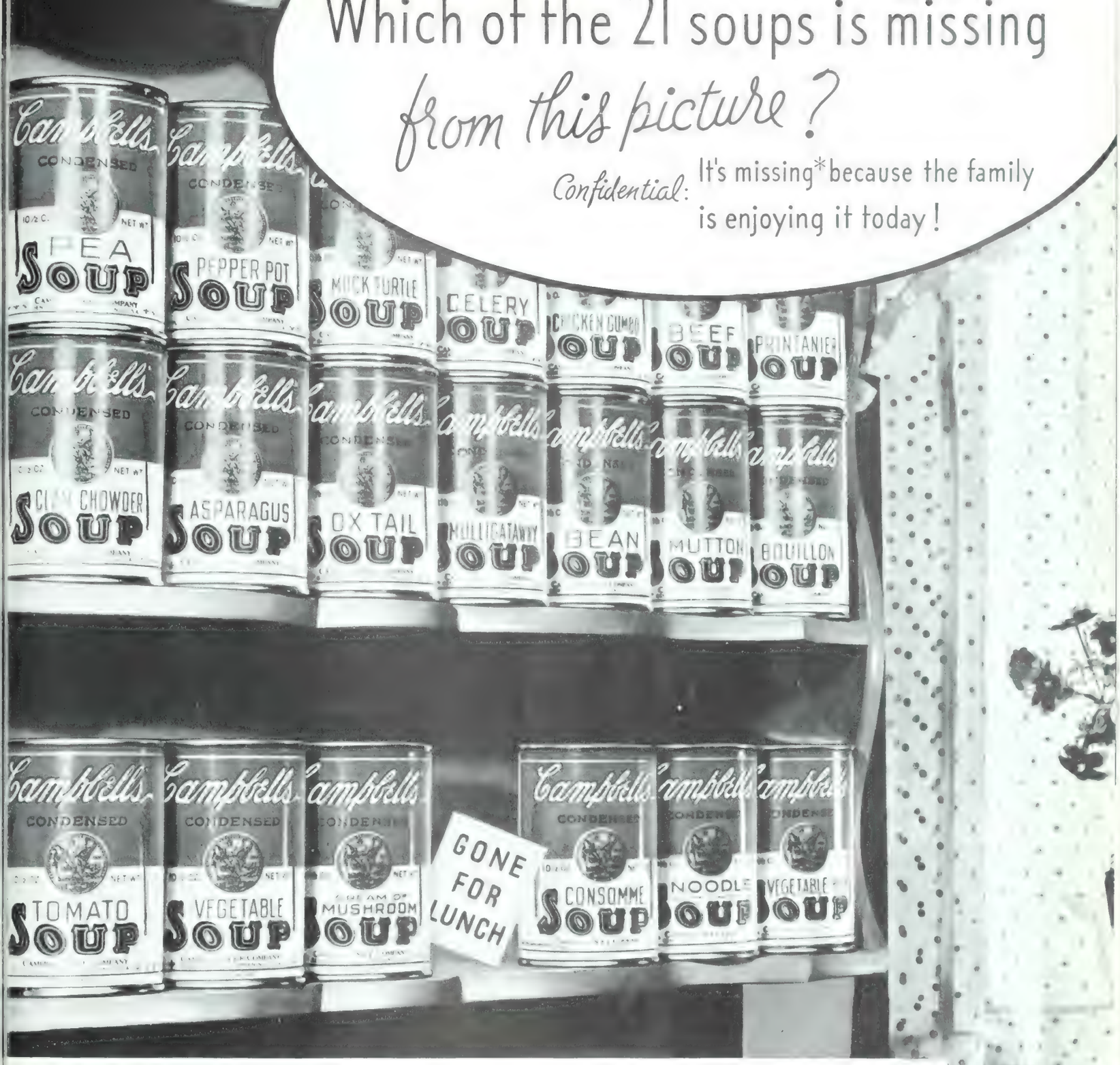
Outdoor plant work is pretty much at a standstill during January, except for tree pruning and spraying. Both of these are dormant season activities, because the sap is down and there is no tender young growth to be injured. All kinds of scale insects are controlled now by spraying with a strong lime-sulphur mixture. This is especially important on Apple and some other fruit trees.

This month sees the arrival of the new seed catalogues, and to judge by the advance information they will contain their full quota of novelties. It will be especially worthwhile to study them carefully, for horticulture is making steady progress these days and a good many leading varieties of a few years ago are being supplanted by definitely finer ones. Good gardeners keep posted on these.

Winter damage to plants by various rodents falls into three general classes: eating of twigs and bark above the snow-line, for which the best preventive is wire or tarred paper guards; similar damage to parts covered by too-close mulching, under cover of which fieldmice can gnaw unmolested; and the devouring of bulbs by mice in underground burrows, [illegible] which there is no sure protection

Which of the 21 soups is missing from this picture?

Confidential: It's missing* because the family is enjoying it today!



ASPARAGUS
Purée of luscious asparagus. Strictly vegetable. Makes delightful Cream of Asparagus.

BEAN
Substantial, old-fashioned Bean Soup—purée style.

BEEF
A thick, hunger-satisfying soup containing hearty diced meat, vegetables and barley.

BOUILLON
A clear soup, made from choice beef, blended with herbs, vegetables and aromatic spices. Invigorating!

CELERY
Made from the choicest quality celery. Strictly vegetable. Delicious as a Cream of Celery.

CHICKEN
Not just a *broth*—it's the real Chicken *Soup* with tender pieces of chicken meat and rice.

CHICKEN-GUMBO
A famous Southern Creole chicken and vegetable style soup—flavored with okra and tomato. Unusual!

CLAM CHOWDER
All the broth and meat of juicy clams—flavored with tomatoes—and garnished with potatoes and onions.

CONSOMMÉ
The formal soup. Beautifully clear. A rich beef broth, lightly seasoned—and delicately flavored with vegetables.

MOCK TURTLE
Beef broth, tomatoes, celery, herbs, toothsome pieces of meat, richly blended with sherry.

MULLIGATAWNY
An unusual Oriental style chicken soup. Laden with flavorous vegetables, herbs and seasoning.

MUSHROOM (Cream of)
A purée made from choicest cultivated, whole, fresh mushrooms blended with fresh, double-thick cream—liberally garnished with mushrooms.

MUTTON
Mutton broth garnished with fresh mutton, barley and vegetables—splendid for children and invalids.

NOODLE with chicken
A full-bodied chicken broth containing hearty egg noodles and delicious pieces of tender chicken meat.

OX TAIL
Vegetables, barley and sliced ox tail joints in an Old English style ox tail broth—with sherry.

PEA
Purée of delicious, nourishing peas. Strictly vegetable. Even more nourishing served as Cream of Pea.

PEPPER POT
The real famous "Philadelphia Pepper Pot" with macaroni dumplings, potatoes, spicy seasoning and meat.

PRINTANIER
Exquisitely blended chicken and beef consommé with vegetables in fancy shapes.

TOMATO
Pure tomato juices and luscious tomato "meat" in a sparkling purée enriched with finest creamery butter. Strictly vegetable. Serve it too as Cream of Tomato.

VEGETABLE
It's a meal in itself. 15 fine garden vegetables cooked in rich beef broth. A family favorite.

VEGETABLE-BEEF
Real old-fashioned Vegetable Soup—rich beef broth, thick with vegetables and substantial pieces of meat.

A helpful hint

* The missing soup is one of the 21 described above. It's so popular that it has a way of disappearing promptly from the home shelf. A tremendous favorite—A soup you've liked ever since you were a child. Which is it?

LOOK FOR THE RED-AND-WHITE LABEL



To own the MUSETTE, only $295 f.o.b. N.Y., is to own the ultimate in fine piano value. Its tone is unsurpassed in its price range. You see the graceful SHERATON model in Walnut. Also available in Mahogany.



LOUIS XV MUSETTE. A charming Period design executed in Walnut.

Piano Styles are Changing
thanks to the Smart New MUSETTE



COLONIAL MUSETTE, in Mahogany, only $295 f.o.b. New York. Also available in Walnut and Maple.



FEDERAL MUSETTE, shown in Ebony as [illegible]

Today, in the leading stores . . . and in the smartest homes . . . you will find a piano which is so distinctive, so beautiful, so completely new in appearance and performance and so reasonable in price that it is the cynosure of all eyes.

Small, compact and finely proportioned, The MUSETTE embodies a new and improved method of sounding board construction and suspension (patents pending) which gives this big little piano a tone of surprising purity, richness and power.

Available, as you will see by the illustrations, in charming modern adaptations of authentic Period styles . . . and different woods. Custom ready Period Models to match any decorative style, are built to order.

The MUSETTE

[illegible]

Name

Street

City

ONE OF AMERICA'S LARGEST MANUFACTURERS OF STUDIO AND GRAND PIANOS

I'm a plain boiler

CONTINUED FROM PAGE 53

[illegible] the yolks of 2 raw eggs in a bowl and a pinch of salt, ½ teaspoon of dry mustard and a dash of pepper. Stir well and gradually add 1 teaspoon of cider-vinegar. Stir this into the hot cream and continue to cook slowly until thick. Serve at once.

POT-AU-FEU. Peel 6 carrots and 4 turnips. Peel 1 onion and stick 2 cloves in it. Cut the green part off of 4 leeks, split them down the middle and wash well. Make a bouquet garni of parsley, 1 bay leaf and 1 teaspoonful of thyme. Put 3 pounds of brisket of beef in a big pot and cover with 3 pints of cold water. Heat to boiling point, skim carefully and add another cup of cold water. Heat again to boiling point and skim carefully, once more. Then add the vegetables, the bouquet, a large marrow bone and a little rock salt. Simmer gently, partially covered for six or seven hours. When cooked, pour off the juice and strain through a cheesecloth. Return to pot, taste and serve in a soup tureen, accompanied by a plate of toast made from French bread cut thin, toasted on both sides and buttered lightly.

The meat is then served on a hot platter, carved and garnished with the vegetables and sprinkled with rock table salt, accompanied by a pot of mustard and any other relish you happen to like. As usual, boiled potatoes may be served with this.

ROLLED LEG OF LAMB WITH CAPER SAUCE. With a sharp knife trim a leg of lamb weighing six or seven pounds, carefully removing all the dry skin. Wrap it carefully and tightly in a piece of clean linen, and sew it securely. Have ready 12 [illegible] onions, 12 scraped sliced carrots and 12 peeled small white turnips. Leave them all whole. Heat some water in a tea kettle. Place the leg of lamb, surrounded by the vegetables, in a flat white enamel oblong pan, if possible, which has a cover. A refrigerator vegetable container is just the thing if it is big enough. When the water boils, pour just enough of it barely to cover the lamb. Place on fire and let it come to a boil, then skim carefully, cover and simmer for about two hours. Salt to taste an hour before it is cooked. When done, make the sauce by melting 3 tablespoons of butter and cooking in it without browning, for a minute or two, the same quantity of flour—then, add gradually, three cups of the hot lamb broth, carefully strained. Then, when smooth, add a large bottle of capers and half of the liquid from the capers. Taste and season again with salt.

Now remove the cloth from the lamb and place it on a large platter. Carve and place the boiled vegetables attractively around the edge—garnish with parsley. Serve the sauce separately in a large gravy-boat, but just before serving it stir in a lump of butter the size of an egg. Serve with the lamb, a bowl of plain boiled potatoes which have been peeled and cooked separately, well drained, sprinkled with salt and placed in the oven for a minute or two to dry out.

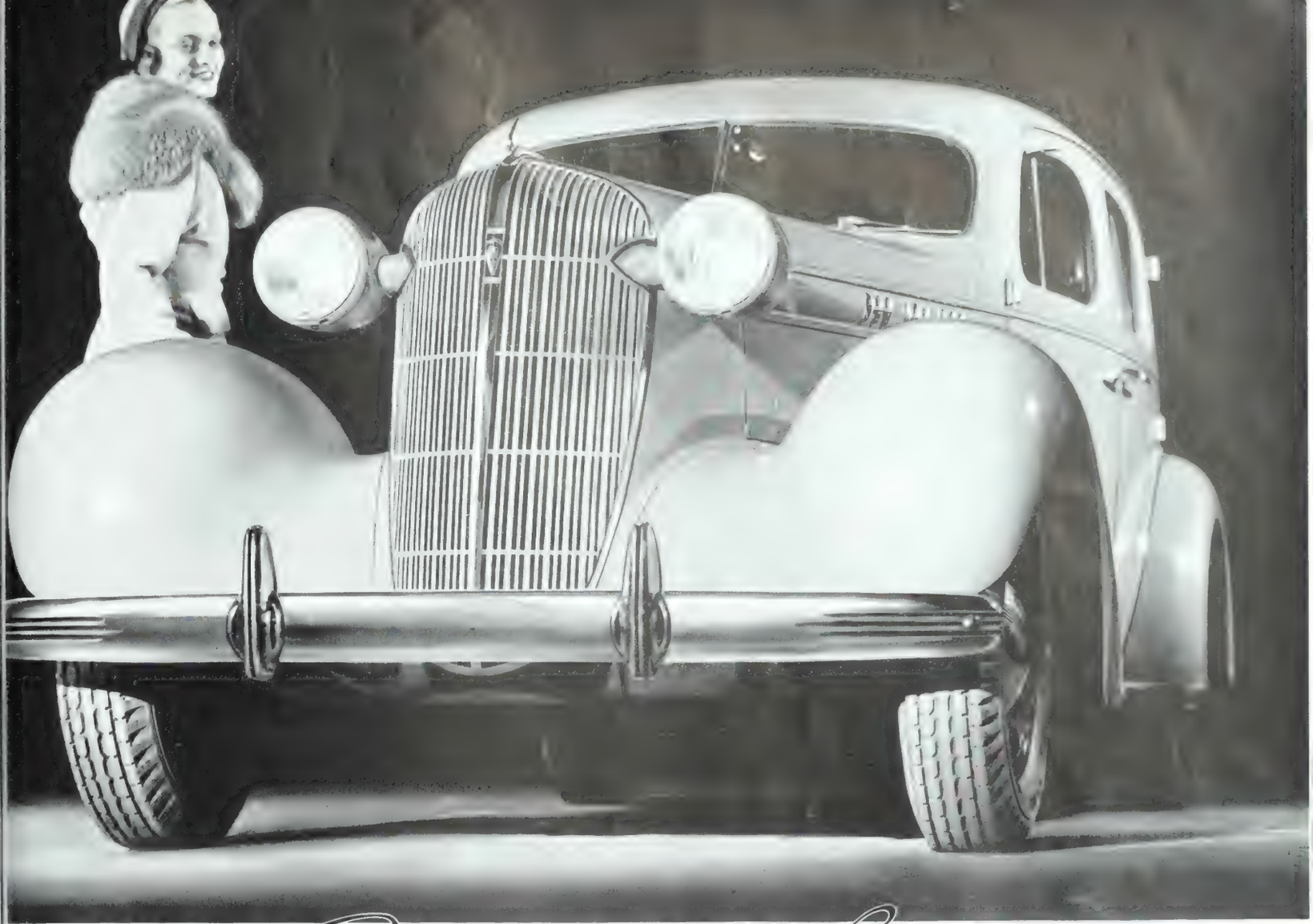
Another way of serving the same dish is to use the broth as a soup for the meal, serving the following caper sauce instead of the thick one. Clarify a cup of butter and add to it 2 tablespoons of capers and 2 teaspoons of vinegar. Stir over the fire for a minute or two—then serve.

NEW ENGLAND FISH CHOWDER *(for eight)*. Cut 2 ounces of salt pork in little squares. Peel 8 onions and slice very fine. Put a little butter in a pan and try out the salt pork until tender but not very brown. Peel and parboil about 8 potatoes. Slice them and put a layer in an enamel pot which has had the bottom buttered. Then add a little of the salt pork, some of the onions and a layer of fresh haddock or cod, cut in ½-inch slices, the skin and bones removed. Sprinkle with salt and freshly ground black pepper, then repeat the process using in all about 4 pounds of fish and all the potatoes. Pour over this 2½ cups of cold water. Cover closely, bring to a boil and then simmer gently three-quarters of an hour, or until the fish is quite opaque and tender. Now heat in a double boiler a pint of thin cream. Pour over the fish, taste and add more salt if necessary. Tie a napkin around the pot. Serve the chowder in soup plates accompanied by toasted pilot wafers.

COLD BOILED BACON FOR BREAKFAST. Please don't shudder. It's really quite good. Take a piece of Yorkshire bacon weighing about two pounds. It should be well streaked with lean. Put it into cold water and boil briskly for an hour and a half. Drain well and tear off the rind, which should come off easily. In the meantime, dry some bread in the oven until crisp and brown, and well toasted. Roll out to make fine crumbs and sift. Dust the entire piece of bacon with these crumbs. Serve cold, sliced very thin, with a pot of English Mustard—for breakfast!

HOT BOILED LOBSTER *(for eight)*. There is probably nothing much better in the world than just plain hot boiled lobster with melted butter. It retains all its juice if opened and eaten immediately. Male lobsters are considered best for boiling. A small heavy lobster for each person is ideal but larger ones split in two will do for two people. Be sure they are alive and kicking when you plunge them into the actively boiling court bouillon consisting of water, a tablespoon of salt, a tablespoon of vinegar, 3 sliced onions, 2 carrots, a bouquet garni and 12 peppercorns. Cover the kettle and keep it boiling for twenty minutes. Remove lobsters from water and place on a chopping board. Chop off the claws and split the lobsters lengthwise with a sharp heavy knife. Remove the intestines and stomach. Place bodies on hot platter surrounded by the claws and send to table at once with a nut cracker for each person. Clarify ½ pound of butter, add a few drops of lemon juice to it and serve hot with the lobster. Also serve hot popovers with them if possible. The claws are cracked by each person individually and held right side up so that the juice may be drunk from them. Be sure to have a good supply of finger bowls ready with a bit of rose geranium and lemon in each one as this is a very messy dish—but oh, so good.

(Continued on page 74)



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RU-BER-OID

ROOFING AND BUILDING PRODUCTS

Plan your silver wardrobe

wardrobe, such as those listed under "incidentals". Here, as with flatware, [illegible] items. In the maximum, one needs six sauce ladles of various sizes, four sauce boats, four vegetable dishes, and at least four platters. Too often a lack of these necessary items calls for unwarranted juggling in the pantry and improper service. The proper sized carving [illegible] game scissors, nut crackers and nut picks, sugar and ice tongs, at least six serving spoons and forks of matching sizes, are a necessity if one is entertaining twelve people.

The larger silver pieces, termed "hollow ware" by the jewelers, permit a little more individual choice and flexibility than the flatware, yet here again there is a minimum requirement for indispensable pieces. A silver after-dinner coffee service with the smaller sugar bowl and cream pitcher and a matching tray is indispensable. One may wait to get the tea service with its larger cream pitcher and sugar bowl, its waste bowl and its urn, but the silver water pitcher, several silver bowls and smaller trays, a silver vegetable dish with double section and four matching silver dishes for bonbons must be obtained at the earliest possible moment. Equally desirable are the candelabra as well as the important decorative pieces such as epergnes and covered urns, which should be purchased at any convenient time, although they may wait until the [illegible]. One must always be on the alert for styles in smaller items such as cigarette service, ash trays, caviar or hors d'oeuvre dish, and cocktail shakers, which are constantly demanded by changing fashions in the table service.

House & Garden wants its readers to realize that this chart is simply a suggestion to help them acquire the proper pieces of silverware over a period of years. If in your case it is possible to shorten this program, it is wis-

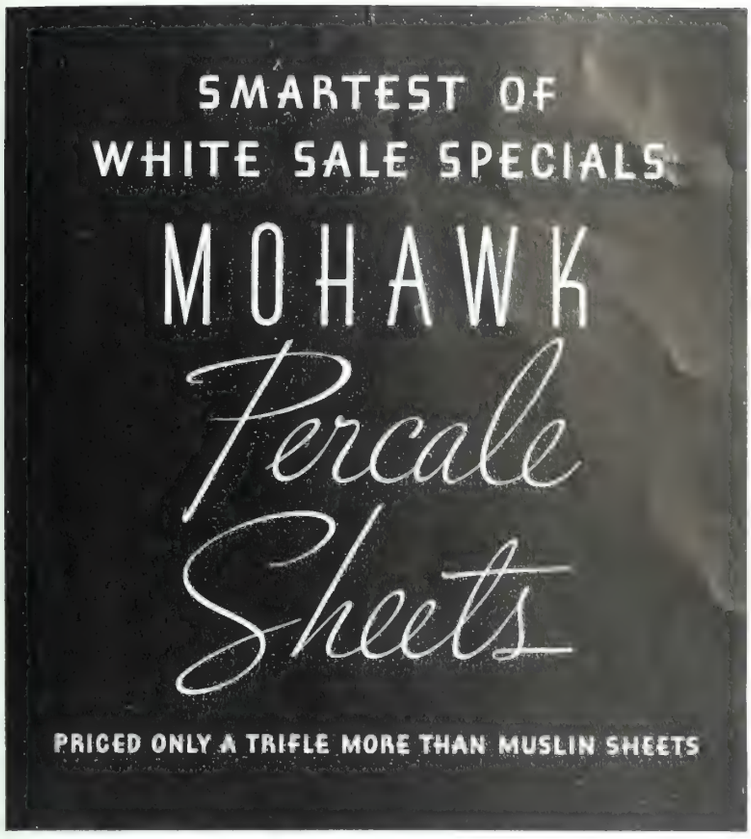
Concerning garden renovation

It has been said on a good many occasions that a garden is never finished; that there are always more plants to be put in, changes of this or that sort to be made in the interest of greater charm.

[illegible] more evident than after a difficult period like that of the last half-dozen years. Most of us have felt that real renovation of our gardens must await the return of better times; some of us [illegible] to old [illegible] garden shall [illegible] But [illegible] that the [illegible] [illegible] do [illegible] [illegible] [illegible] [illegible]

[illegible] surprised to find how little it costs to do a really worthwhile job of renovation. [illegible] of new and improved plants are moderate, materials for soil improvement and enrichment will make but reasonable [illegible] [illegible] A whole fresh effect awaits the application of a little planning and action. Especially when you realize that its satisfactions will last for years, the garden renovated in 1936 will be a very good investment indeed.

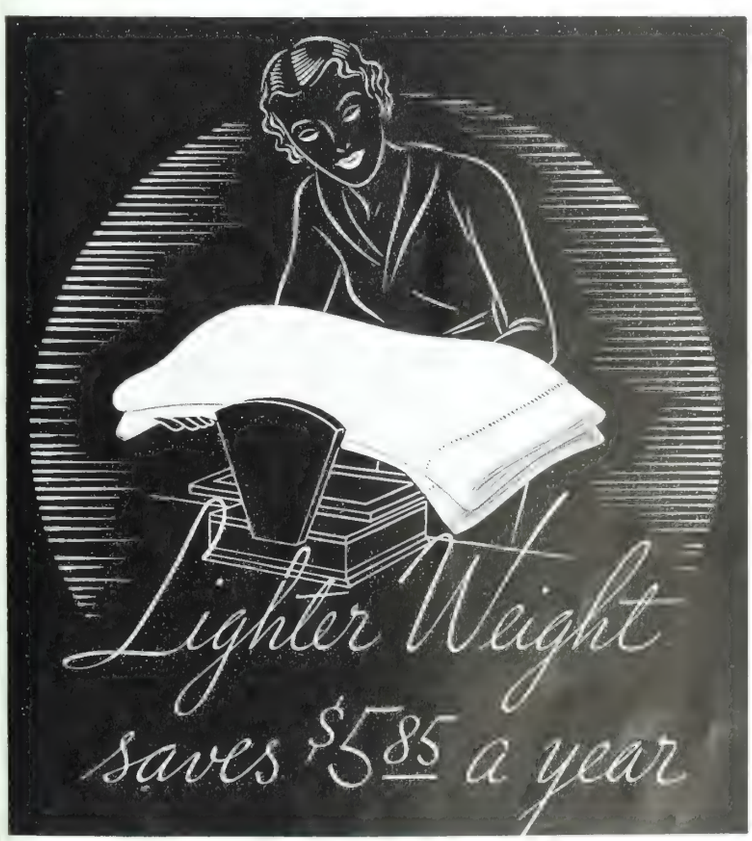
January is none too early in the year to begin thinking definitely along these lines. Whatever you do, let it be well considered; change just for the sake of change is likely to prove a somewhat disappointing venture. Figure things out on paper, and if they involve changes in the actual plan or location of the garden, check them up on the ground the first day that the weather permits. If you are in doubt about certain points, look them up in the standard gardening books of which we in this country now have an excellent list. Should you decide upon really extensive changes, you will probably be wise in calling in a competent landscape architect who is equipped by training and practical experience to achieve [illegible] garden charm.

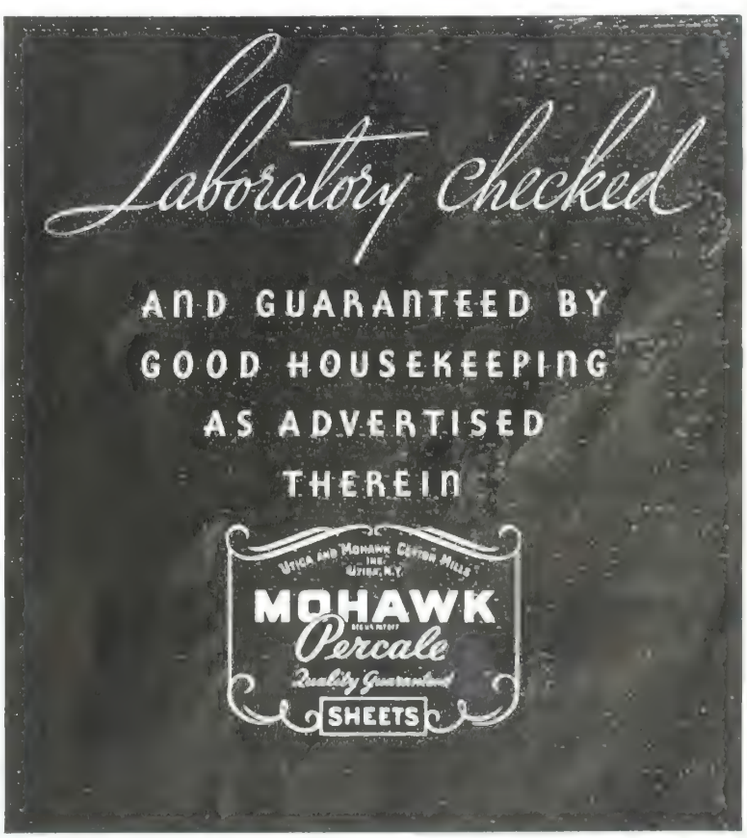




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RUTH CHATTERTON [illegible]

MARY PICKFORD [illegible] "You are [illegible]"

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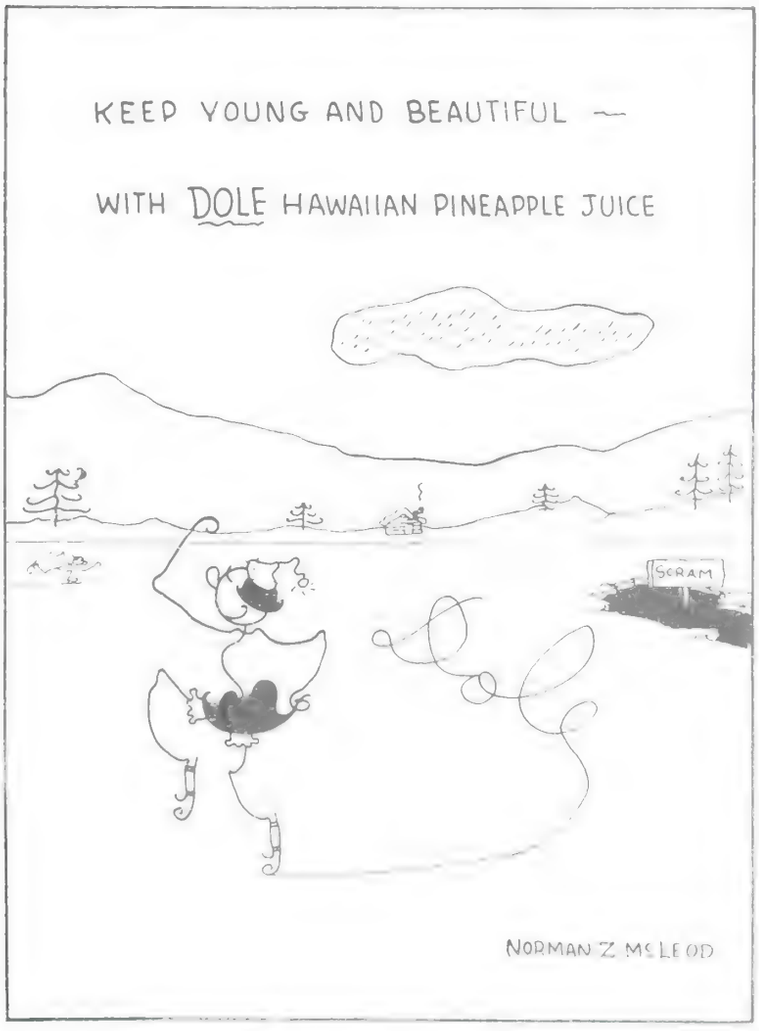
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1145 FIFTH AVENUE 22-A NEW YORK, N. Y.



Plant facts for gardeners in the Mid-South

(CONTINUED FROM PAGE 12)

[illegible] on hot summer nights.

8. Roses should be pruned and given a dose of spray when the buds begin to swell. In the North this happens in March; in the South in February. They should be sprayed with a fungicide after the flower buds appear and again when the buds show color. I don't know why the Radiance Roses are so looked down upon by connoisseurs. They are certainly the best group for the South. In addition to the Pink Radiance and the Red Radiance there is the exquisite Mrs. Charles Bell, and the brilliant American Pillar Gold. The last has a slenderer bud than most of its group, and the shade of the American Beauty, with the same unfortunate habit of fading to a washed-out magenta. Those Southerners who are above growing these easy and satisfactory varieties will find that the Duchesse de Brabant, Killarney Queen, the Duchess of Wellington, Cardinal Paul and Antoine Rivoire will do well for them.

9. Although the Winter Jasmine (*Jasminum nudiflorum*) is the only one commonly planted, there are several other species available. The Winter Jasmine is hardy to New York. It blooms off and on all Winter, and profusely in the Spring. The drooping green branches give it the effect of an evergreen during the Winter. It will grow anywhere, in sun or shade, and in any soil. It is especially good to plant where the soil washes, because the tips of the branches take root wherever they touch the ground. *Jasminum primulinum*, blooming in May, is evergreen in the Far South. *Jasminum floridum*, hardy to Maryland, blooms in the Summer.

10. German Irises are particularly adapted to planting in the South because the hot dry Summers are needed to ripen the rhizomes. Some of the tenderer varieties, such as *Purissima*, cannot be grown in the North. Since German Irises should not be watered during the Summer, and since they like lime, it is best to keep them out of the perennial border, and give them a [illegible] to themselves. Drought-resistant annuals that are not tall enough or heavy enough to shade the rhizomes may be planted between them for Summer bloom. Portulaca, California Poppies or Nemophila will do very well. Immediately after the blooming period is considered the time to divide Iris. However, in this climate, where it is apt to be dry at that time, the months of July, August or September are safer. Those set out in July and August will make the best bloom the following year.

11. Northern gardeners will tell you that Peonies should be set out on September [illegible] not the sixteenth—the fifteenth. One [illegible] should be set out at nine o'clock on September the fifteenth. Since Peonies must be taken up only when they are dormant, the best time for the South is the middle of October. They should not be allowed to bloom the first year after they have been divided. Late varieties will not thrive in the South. One of the best for this climate is *Edulis Superba*. Others that will do well are: *Festiva Maxima*, Felix Crousse, Baroness Shroeder, M. Jules Elie, Mikado, Louis Van Houtte. They should be protected from the hot afternoon sun.

12. The most important factor in gardening in the South is the length of the blooming season. We cannot have the burst of bloom that is possible in cold climates where everything comes out all at once. But we can have flowers nearly every month in the year. Usually there is one month when the gardens are bare. Some years it is November, and some years it is January. We should make the most of this long season by using late-blooming varieties of Fall flowers, and early-blooming varieties of Spring flowers. If the seeds of *Crotalaria spectabilis* are sown in June the magnificent yellow spikes will begin to bloom the first of October, and will last until late in November unless there is an early frost. The little unidentified early trumpet Narcissus that can be bought so cheaply by the bushel will bloom long before the larger later varieties.

13. The Ginger Lily (*Hedychium coronarium*), an herbacious perennial from tropical Asia, is hardy in Virginia. It is a valuable plant for the borders in late Summer and Fall, blooming from the middle of August until frost. The delicate, very fragrant white flowers are borne in terminal spikes. The plant is rather like a cornstalk in appearance, and the heavy tropical foliage makes a strong accent. The roots are fleshy. The Ginger Lily, or Butterfly Lily as it is sometimes called, requires a rich soil and plenty of water before blooming.

14. Cassias are invaluable for the Mid-South because they withstand the Summer drought, and bloom gayly in September and October. The yellow pea-shaped flowers and pale green leaves are as fresh as Spring flowers no matter how shriveled everything else in the garden is. *Cassia marilandica* grows to three or four feet. *Cassia corymbosa* is taller. Both may be used in a wide perennial border, or in the shrubbery. Orange Marigolds and white Zinnias planted late in June will bloom in time to make a charming foreground for them.

15. I have heard various and conflicting reports as to the success of the Chinese Elm in the South; that it is a very desirable tree and has all of the virtues claimed for it as to rapid growth and resistance to disease; that it is not at all attractive, and is so riddled by beetles and infested with disease that it has to be cut down. Of the specimens I have seen, some are fairly healthy looking, but the foliage is rather thin; others are actually diseased. With so many disease-proof trees available, such as the Ginkgo, the Mimosa or the native Elm, all quick-growing and very attractive, I can see no need to experiment with the Chinese Elm, unless it proves to be of exceptional value.

16. In the Mid-South, where one may [illegible]



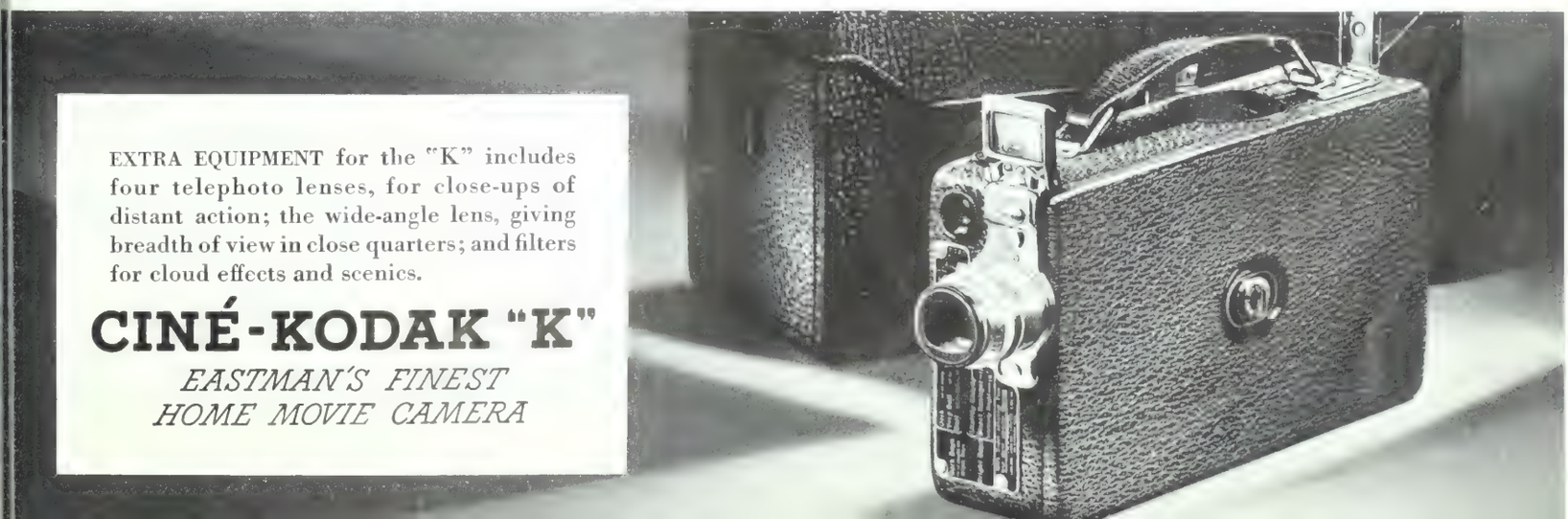
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Arthur J. Peavey, Los Gatos, Idaho

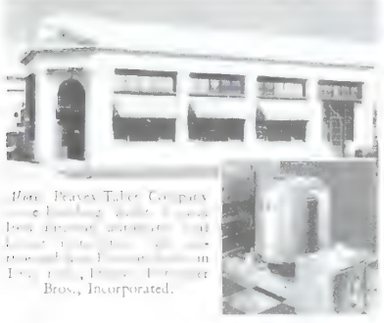
One Iron Fireman sells another



Arthur J. Peavey

IN 1930, Arthur J. Peavey of Twin Falls, Idaho, purchased an Iron Fireman Automatic Coal Burner in his home. Coal bills dropped from $150 to $80 a year and Iron Fireman provided steady, even heat, regardless of weather conditions. . . In 1933, Mr. Peavey had Iron Fireman installed in the Peavey-Taber Company office building. . . Mr. Taber, noting the improvement in heating, had Iron Fireman installed in his home. . . In 1934, Arthur Peavey, Jr., purchased a home and had Iron Fireman installed. These three men are enthusiastic Iron Fireman boosters. There are tens of thousands more thrifty, home loving people who say a good word for Iron Fireman because they, too, have learned they want luxurious automatic coal heat at low cost.

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Above, Peavey-Taber Company building, Twin Falls, Idaho. Inset, Iron Fireman Automatic Coal Burner in the basement of the Peavey-Taber Bros., Incorporated.

IRON FIREMAN

AUTOMATIC COAL BURNER

Plant facts for gardeners in the mid-South

By planting the earliest varieties of [illegible] and Crocuses and by making use of the many half-hardy fall-blooming bulbs, such as the British [illegible] garden can have bloom from bulbs almost continuously from January until Thanksgiving. The various Crinums bloom at different times from May until frost. There are many delightful Summer-blooming Alliums, and another member of the onion family, *Tulbaghia violacea*, blooms early in the spring.

20. [illegible] evergreen plants [illegible] in the Mid-South are a number of [illegible]. The common Honeysuckle is evergreen here, but is also a strong grower, and must not be used except in neglected corners. The yellow Jessamine, *Gelsemium sempervirens*, is native, and may be gotten from the woods. It should be moved when it is in bloom, which is lucky, because it is inconspicuous enough when the fragrant [illegible] flowers have faded. The Southern Smilax (*S. lauritolia*), also native, has black berries. *Elaeagnus pungens reflexa* may also be used as a vine, and is more attractive when it is climbing a tree than when it is used as a shrub. All evergreen vines [illegible] because it [illegible]

21. In planning groups of plants to bloom together in the South, it must be remembered that our blooming dates [illegible] from those in the North. Combinations worked out for the North can seldom be used here. As [illegible] up a month for us, but that is not always [illegible]. Mr. Rockwell gives April and May as the blooming season for Doronicum. In my garden it blooms in March and April, [illegible] in May. The Iceland Poppy, which he puts down as blooming from May to October, blooms here in the early Spring, and dries up when the first hot weather comes.

[illegible] a number of special articles prepared especially for [illegible] the South, and planned to [illegible] a wide variety of [illegible] It is our intention to cover not only the [illegible] in gardens proper, but also to touch upon [illegible] considered more from the landscape [illegible] appear during the coming [illegible]

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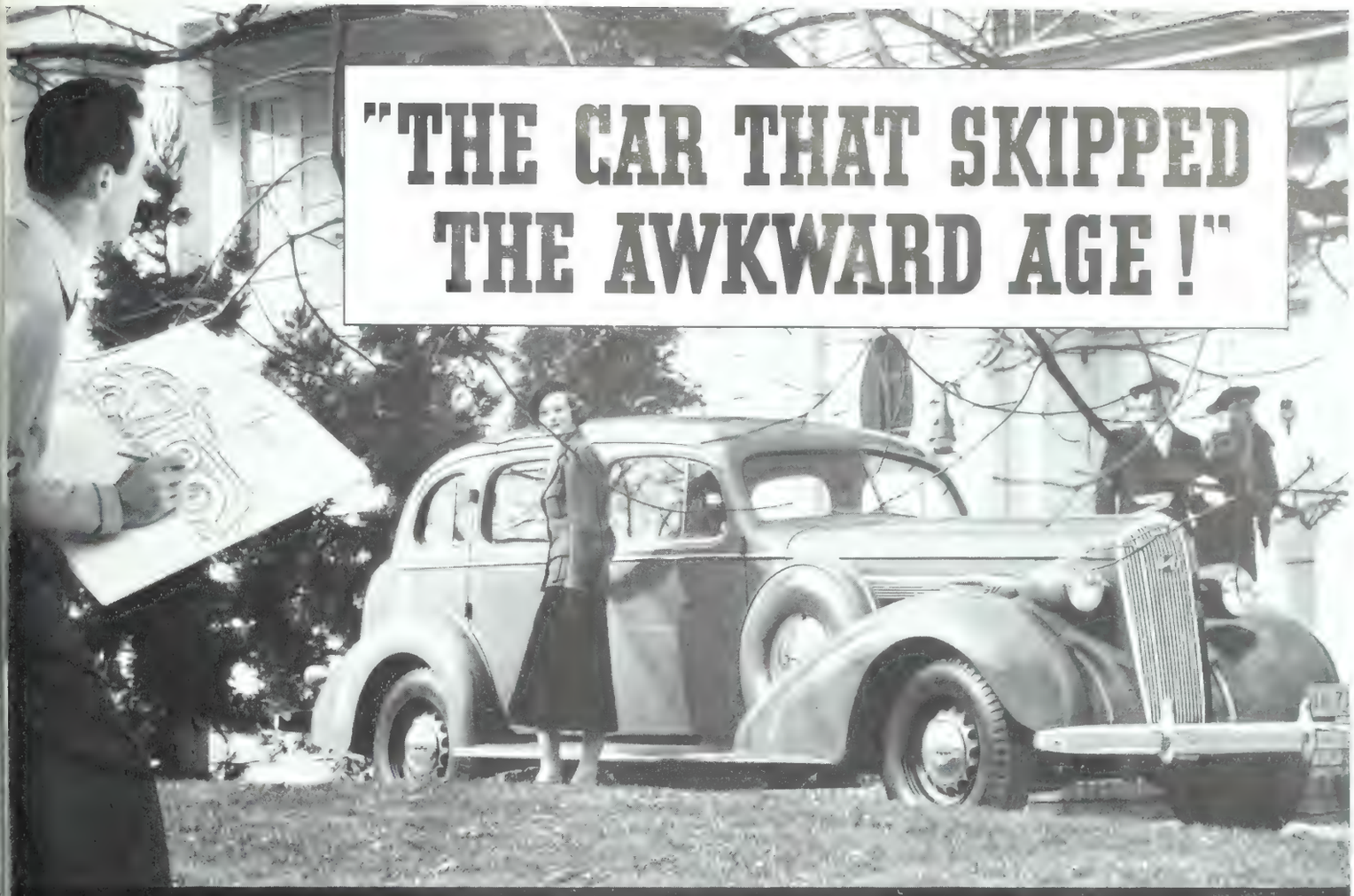
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Rock garden evergreens

growth of the little trees is more or less retarded by the hungry soil conditions

used with care as it broadens in time, though it starts life as a most alluring

not many Yews that are suitable for use in the main rock garden, for the

dens or used in the setting of small

of fan-shaped branchlets. Even yet the

is a "golden" form of this that is a quaint little conceit and carefully

in the rock garden, though we ping and

my little tree is and very dwarf, with

green, winter and summer

collection, and there they may be seen

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I'm a plain boiler

CONTINUED FROM PAGE 64

[illegible] sift together 1¼ cups of flour, 1 teaspoon of sugar, and ½ teaspoon of salt. Beat 2 eggs well and add 1 cup of milk. Add gradually to the flour and beat very well. Have ready some well-greased, very hot, iron muffin pans. Fill them half full of the batter and place in a hot oven (450°) for twenty minutes. Reduce the heat to 350° and bake [illegible] twenty minutes more.

BOILED FIG PUDDING. You will need for this a porcelain or aluminum pudding mould with a tight lid—2 quart size. First cut up in little pieces good flat figs until you have ½ cup of them. Do the same with pitted dates until you have the same quantity. Grate the inside of a loaf of stale bread until you have 1¼ cups of crumbs. Chop some good sweet beef kidney suet until fine and crumby. Sift a cup of flour with a cup of sugar, 3 level tablespoons of baking powder and ¼ teaspoon of salt, twice. Grate the rind of an orange and add to it the bread crumbs. Add the suet to the bread crumbs. Add the fruit and the sifted flour and sugar. Beat 2 whole eggs until light and add to them ¼ cup of milk, a teaspoon of vanilla and a teaspoon of cognac. Add this to the rest of the pudding and mix well. Pour into the well-buttered mould being sure to leave at least an inch of space for the pudding to rise. Put a piece of buttered, floured cloth over the top and clamp on the cover. Place the mould in a pan of boiling water so that it is a little more than half immersed. Boil four hours, adding more boiling water as needed. Serve with this sauce:

[illegible] yolks of 2 eggs in [illegible] a heavier bowl put ½ cup of cream. Measure out 3 tablespoons of powdered sugar. First beat the whites of the eggs until stiff, then with the same beater beat the cream until stiff—last of all the yolks. When they are creamy add the sugar and a tablespoon of cognac and beat again. Add the yolks to the whites and fold them in—then fold in the cream. Serve at once—with the pudding which has been turned out on a platter.

BOILED APPLE DUMPLINGS. Peel and core 6 small juicy apples. Make a biscuit dough by sifting 2 cups of flour with 1 teaspoon of salt and 4 teaspoons of baking powder. Work into this with the finger tips 3 good tablespoons of butter. Then moisten with about ¾ cup of milk, or until the right consistency to roll out. Prepare 6 pieces of old linen dipped in boiling water and well-floured. Roll out the dough on a floured board to about ⅛ inch thickness. Cut in squares large enough to cover the apples. Place an apple in the center of each square. Fill the center of the apple with some quince preserve and sprinkle the apple copiously with sugar. Wet the edges of the dough with milk and fold together, the points meeting on the top. Pinch the edges slightly together. Place each dumpling in a cloth and tie securely but leave plenty of room for the dumpling to swell. Boil plenty of water in a big pot and put the dumpling in when boiling. Cover at once and continue to boil for three quarters of an hour without once removing the cover.

Remove the cloths and place dumplings on hot platter. Serve with powdered sugar and cream, or a bowl of preserved quinces and cream.

Bucks County Colonial

CONTINUED FROM PAGE 72

[illegible] expression was introduced in the treatment of finish. Upon the exterior, the simple stone walls tended to confine architectural treatment to doors, windows and cornices. These were usually designed quite simply, with almost no carved ornament. Upon the interiors, the deep window and door reveals, mantelpieces, cupboards, etc., seem to have invited the production of exquisite examples of Colonial paneling. The greatest variety and freedom appear in the use of mouldings. But, curiously enough, this elaboration is confined almost entirely to the woodwork. Ornamental plaster work common in this period in other parts of the country is almost unknown here.

The architecture as a whole is marked by its simplicity, its purity, its direct adaption to purpose, its use of enduring and fine materials, its lasting, ingratiating charm. These qualities are partially explained by its origin, its materials and its peculiarities of plan. But its essential spirit derives from something apart. It is the outward expression of the philosophy of the builders. To appreciate the style one must understand Quaker virtues. The Quaker spirit illumines it.



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A greenhouse?

(CONTINUED FROM PAGE 284)

It is not necessary, however, to keep a greenhouse heated to the temperature usually required in the home. As a matter of fact, 70° through fire heat is far too high for the well-being of all but truly tropical plants, and it is for this reason that plants in ordinary living rooms quickly go to pieces. This in itself is one definite argument for a greenhouse of your own. A wide variety of plants can be grown under glass with a night temperature not above 55°; indeed, it is easily possible to have flowers all through the Winter if the night temperature ranges between 45° and 50° F. With the right sort of heating outfit it is not at all difficult to maintain this temperature without attention for 12 hours or more; my own little greenhouse boiler is fired twice a day and between times it is not touched. The house is well piped and the boiler is capable of giving all the heat desired without the least driving. Four tons of nut coal is sufficient to keep both greenhouse and garage comfortable. As the Fall is usually warm in the daytime, I do not start the boiler until well into November, an ordinary oil heater serving on frosty nights, as it does in the late Spring. Often during the Winter and early Spring half of the pipes are shut off by a valve.

CULTURAL PROBLEMS

So much for the mechanical side; what now of the cultural problems? Maybe you are asking, "How about ventilating, watering and so forth, if circumstances compel me to be away from home ten or twelve hours daily?"

As regards ventilation, there must perforce be some one at home to attend it, unless an automatic device is installed. All through the year ventilation must be attended to, and a safe maxim is not to allow the temperature to rise above 70° through the sun's influence without raising the ventilators a little. It is bad policy to let it run up to 90°, as it will do quickly, and then open the ventilators wide. The automatic ventilator lift is ideal if it works, but I have had no experience with it.

Shading is another problem one must leave to home folk, because in a flowering plant house it is poor policy to have permanent shading on the glass except at the front and sides. For the amateur who cannot always be in attendance, roller blinds of wood slats are ideal, as they can be out of the way on dull days. Shade at some periods of the day is absolutely essential between early March and late September; the rest of the year no shade whatever is necessary for anything except seeds and tiny seedlings.

CONCERNING WATERING

Watering is the [illegible] but if you are home daily you can deal with this morning and evening without relying upon any one else. Theoretically it is wrong to water plants in the evening but it can be done even in Winter without slopping water around unnecessarily. The secret of watering cannot be told; one has to learn by experience. There is no judging whether a pot plant needs water by looking at the soil surface, or even feeling it. One gets to know by lifting or tapping the pots, and if still in doubt, by knocking the ball out of the pot and examining it. In the neighborhood of New York, at least, soil and pots have a way of looking moist because of the green algae that persistently form on them at all times of the year. If the greenhouse has a natural earth floor, damping down is practically unnecessary at any time, even in midsummer. The insect problem is one that is not difficult to control, however, if fumigating and spraying are regularly done. Don't wait for aphis, mealy-bug and the rest of the wretched pests to get strongly entrenched, as then it's too late. Act early and save yourself trouble and possible loss of treasured plants.

As to what can be grown in one house, the selection is almost endless. You may perhaps wish to emulate the commercial florist and grow cut flowers in benches, which means simplified watering but a limited variety of subjects that can be successfully grown with a night temperature not above 50° in Winter. These include Carnations, Chrysanthemums and various annuals raised from seed, such as Snapdragons, Calendulas, Stocks, Winter Marigolds, Sweet Peas and so forth. The real satisfaction, however, lies in pot grown plants, as with these you can have something in flower every day in the year, especially if you have a cold-

(Continued on page 77)

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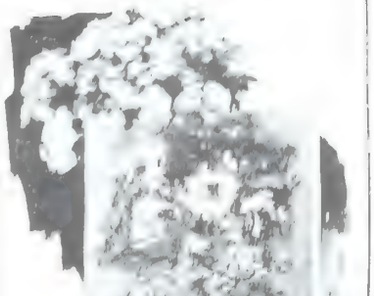
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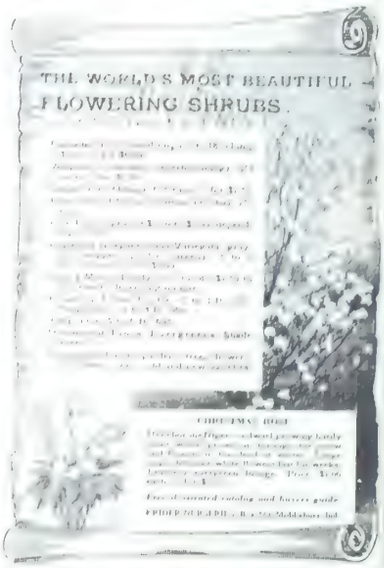
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A greenhouse?

[illegible] as a [illegible] Starting in November, we [illegible] [illegible] Shows [illegible] with Narcissus and Roman Hyacinths, followed by [illegible] nalias, which in variety carry on for several months. Freesias in variety, various so-called Dutch bulbs, Tritelia, Irises, yellow Callas, Watsonias, Baby Gladiolus, Veltheimia, Ornithogalums in variety, Ixias, Leucocoryne and Amaryllis, all bulbous, some of them rarely if ever to be found in florists' establishments, ensure an endless variety of blooms until the Spring. In addition, and raised mostly from seed annually, are Cyclamens, Primulas in three types, Cinerarias, Streptocarpus, Calceolarias, and dwarf Sweet Peas, which run into June. Then tuberous Begonias take up the runnings, and they persist along with Gloxinias and Caladiums in providing color up to November. A few pot-grown Chrysanthemums could be managed at a pinch, although I have not felt the need of them with so many growing outdoors; but I do find room for one or two Azaleas, Poinsettias, and a Gardenia.

But the usefulness of the greenhouse does not end with the production of flowering plants. Of equal importance is its value for seed raising. With a house run at this temperature I find it possible to raise and keep growing all Winter the rarer Asiatic Primroses and sundry alpine plants and get them to flowering size in half the time possible with cold-frames alone. Delphiniums sown in January can be flowered from July on, and sundry other perennials also gain a season by early sowing.

Have I said enough to convince you that you are missing the greatest of plant experiences if you do not own a greenhouse? You can, because the pots are close under your eye and less liable to be ravaged by bugs, raise all kinds of seeds that are hopeless in a frame; you can root cuttings of many plants with far greater ease at all times of the year; you can force bulbs, graft little evergreens, and generally try a whole lot of things you've dreamed of. For example, in the past twelve years I had striven to raise a good stock of Primula rosea and the Bartley pink pulverulenta from seed, but only once did I succeed in germinating the former to the extent of one or two plants, and scarcely any better with the Bartley. In the greenhouse, though, from one pot of each sown in the Fall of 1934, I pricked off nearly 1,000 tiny seedlings into two flats. They were put in a cold-frame in March and planted out in May, a number of them actually flowering.

The operating expenses of a small or moderate size greenhouse, aside from fuel, are not great. The cost of lighting for night work is a mere detail; insecticide and fumigating costs are light. The expense of stocking the house depends entirely upon what you choose to grow. Necessary and essential expenditures include those for flower pots and pans from 1½ inches to 10 inches diameter, flats, leaf-mold, sand, loam and fertilizers. Beyond these, no more is required than your own enthusiasm—and as for that, whoever heard of putting a money charge against it?

—T. A. Weston.



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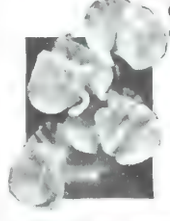


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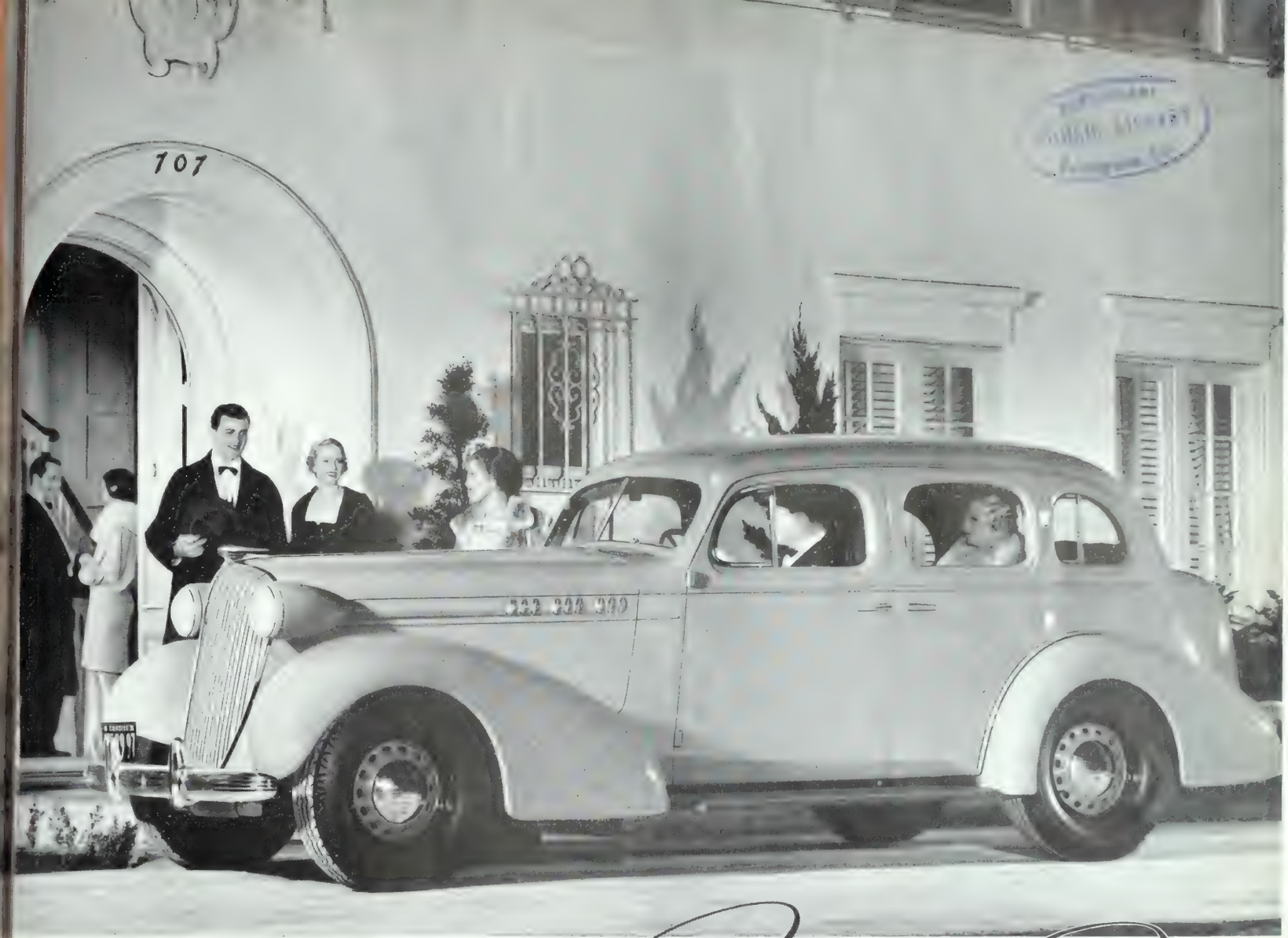
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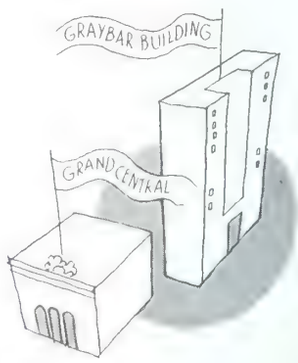
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TRAVELOG

A directory of fine hotels and resorts

FLORIDA WEST COAST. St. Petersburg, the "Sunshine City" on Florida's West Coast has a wide variety of activities in February. The Annual Junior League Ball comes this year on February 7 at the Vinoy Park Hotel. Golf tournaments include the Women's Invitation Open Tournament at the Pasadena Golf Club on February 7, the Gulf Coast Open on February 9 at the same club, and the West Coast Men's Tournament at the Lakewood Golf Club on February 10 and 11. Finally, the National Lawn Bowling Tournament will be staged at the St. Petersburg Lawn Bowling Club from February 17 to 24.

PASADENA TURF NEWS. Pasadena, California, is but a few minutes from the Santa Anita race track where the famous Santa Anita $100,000 Handicap will be run on February 22. The race itself will be only half of the show, for the leading costumers of Hollywood, Los Angeles, and Pasadena will send their most beautiful models to the track on that day to participate in a fashion parade.

February, in Pasadena, is also an active month for polo. At the Midwick Country Club there will be a series of games of international importance. Teams from the East, the West, and from England will serve as an incentive for a round of private parties.

PAGEANT OF SARA DE SOTA. Each year on February 21 and 22, Sarasota, Florida, goes completely Spanish in its colourful "Pageant of Sara de Sota." Everyone in Sarasota dons Spanish costumes, a typical two-day Spanish holiday is declared, and the entire populace turns out to participate in gay parades and enjoy the evening water carnivals in the Bay of Sarasota.

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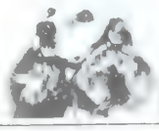


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DOG



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Countless stories have been written and told about the pleasure and companionship that man has derived from dogs. But to our mind, one of the very best is that which appeared in the July, 1927 issue of the American Kennel Gazette by Mr. Rudolf Eickemeyer. Space does not permit our reprinting the story in full, but the following excerpts contain some of the highlights. This story, entitled *Sir Toby Belch—an Old English Sheepdog*, is reprinted with the special permission of the American Kennel Gazette.

"How clearly I recall the rainy morning in May when I carried Toby, in my arms, upstairs to meet the astonished gaze of my wife, Isabelle. Nor will I ever forget the catastrophe that followed this introduction to our hearth and home after a long train ride—in a crate—from his birth-



ROBBERY IN BROAD DAYLIGHT is the name of this typical Old English Sheepdog owned by Mrs. Roland Baker of Woodland Farm Kennels. Beneath the breed's amazing coat is a body of great power and grace

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MART

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place the moment I deposited him on a rug. But this could not mar the joy of the day I had longed for through the years when I pictured myself as a modern Cincinnatus. Not, however, to entertain more and greater commitments, but to retire from active business and, like many of my neighbors, again own a dog. . . .

"As time passed, Toby and I became the closest of friends. His trips to town, a fifteen-minute walk, were exhilarating and delightful to us both, as he had brought his gait to suit mine, and I never felt the leash too loose or too tight.

"Although his hearing was remarkably acute, our steps never disturbed his slumbers. A strange sound, however, even of the faintest nature, invariably aroused him to immediate attention and action. (Continued on page 12)



Two puppies that are owned by the Cleoftaegel Kennels. As they get older they will gain the heavy coats and powerful build which are characteristic of this ancient and honorable breed from Great Britain

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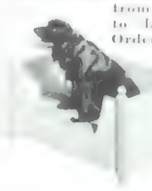
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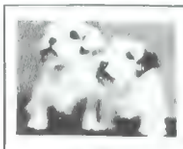
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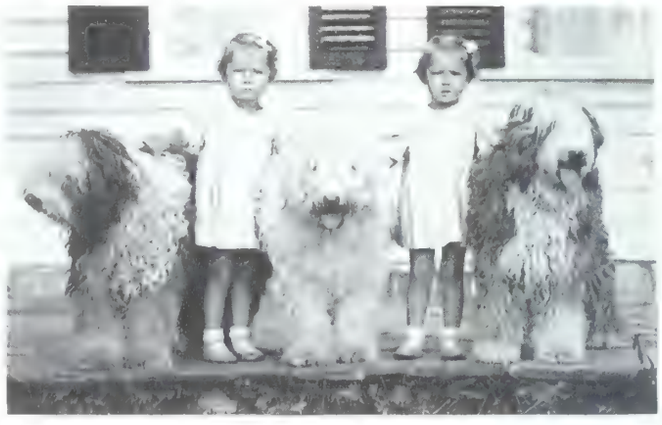
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MONEY BACK IF NOT SATISFIED

DOG MART

(Continued from page 11)

"I recall with a sense of gratification his real worth as a protector of our persons and property. Darkness had set in at the close of a bleak November day, and Toby was outdoors. Mrs. Eickemeyer became interested, and then uneasy at his continuous barking as he ran back and forth from the front to the rear of the house. Alarmed, Mrs. Eickemeyer turned on more lights about the house. Then quietness reigned. The following morning I discovered, on investigation, a twenty-five-foot ladder against the house. Toby, had, no doubt, prevented entrance through a second-story window, a common type of burglary in our vicinity at that time. . . .

"He was so formidable looking that many dogs feared to approach him and I had considerable sympathy for those courageous enough to tackle him. His combats were brief. In a second, Toby would be on top, and his opponent, unable to get any grip save hair, concluded he was in a barber shop and the fight was off. Yet Toby was the quietest and most sedate of creatures, possessing 'strength without insolence,' and not in the slightest degree destructively inclined."



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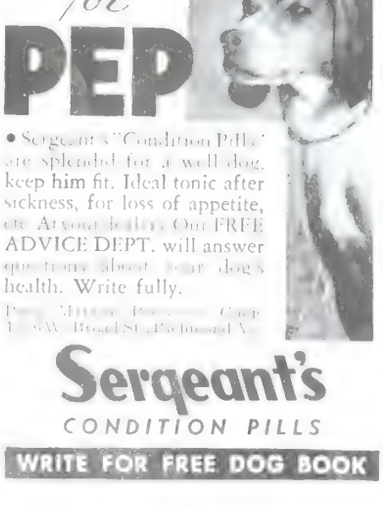
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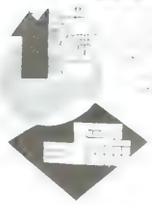
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"Today fewer living units exist in the country than we had five years ago. In that same five years families in America have increased by almost 2 millions. From now on we must build about five hundred thousand living units a year to repair losses and supply new families. That task will be extremely difficult, because hundreds of thousands of skilled mechanics have died or gone into other work, and no apprentices have been in training for years. Consider beyond this the demand that will come when families undouble and those inadequately housed want new quarters.

"Construction is ready to start, if there are not unnatural retardments and impediments placed in its way that cause fear, and stifle private enterprise. With building active, prices will advance. General business is getting better. Putting these two elements together it is my prediction that the next few years will see about a 60% increase in land and building cost.

"It is plain that the wise person will protect himself before it is too late to buy or build economically. He will acquire or build before the time goes by when he can gain advantage of present prices.

"The shrewd investor uses his savings, even borrows to buy, as things move up; the foolish one, fearful, waits and buys at the peak. This past four years I have not advised any one to purchase; the moment was not ripe. Now, I urge it most strongly.

"Every self-respecting family, unless forced to move from place to place, should make it a first order of business to own its home."

SOUTHERN REVIVAL Mr. Schmidt's prediction is borne out by the fact that Real Estate transactions in the South are 75 to 180% ahead of last year, according to southern leaders in the brokerage and renting fields, whose convention was held recently in Atlanta.

Georgia is 180% ahead of the corresponding period of last year. Apartment vacancies have been reduced to 3%, single family to 1%, with a parallel improvement noted in commercial leases.

Building activity in Tennessee is 75% ahead of last year, with $20,000,000 in new homes and store construction reported. Farm prices show a sharp increase, with a promising steady demand.

Similar reports of improvement were made for Florida, Alabama, Mississippi, North and South Carolina. Especial significance was given the fact that large insurance companies are gradually advancing prices on their real estate holdings.

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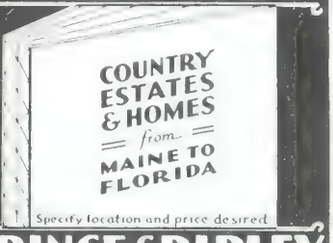
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[illegible] acre of pasture land overlooking Twin Lakes. Mostly woodland, through which have been cut. Charming [illegible] house; modern equipment; colonial by two centuries old elm. Living room with fireplace and built-in cupboards, library, dining room, [illegible] kitchen, [illegible] bedrooms, [illegible] baths, maid's room and bath. Garage for [illegible] cars. Attractive, well elevated [illegible]. All your own broker, inspect in motion pictures, or send for illustrated leaflet.

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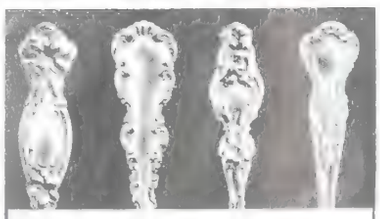


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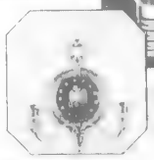
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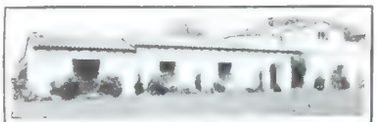
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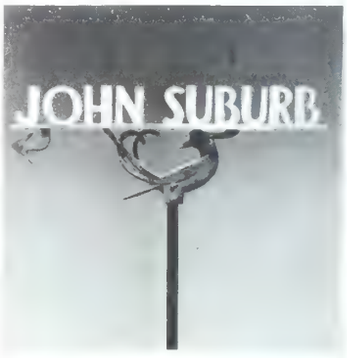
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HEARTS and flowers for valentine time. Not only the potential contents but the receptacles themselves will put anyone in the jolliest of spirits. And during the deep blue fogs of February, it is an excellent idea to start being cheered. This charming little liqueur set comes from Sweden where the craftsmen evidently took a frivolous turn in painting these gay motifs on an otherwise conservative bottle and glasses. The hearts are red, while the little flowers come in shades of yellow and green. Bottle $2.00 glasses $4.50 a dozen. Sweden Shop, 63 West 49th St., New York



IT'S A good sign when you can locate your friends handily; and your home will speak for itself with one of these sturdily designed posts paving the way for the visitor. Fastened securely in place, the letters are 2½ inches high and ¼ inch thick, and are sand-blasted over aluminum. Thus, being semi-luminous they save many mutterings in the dark. The bracket, finished in black patina, 24 inches high, comes in a variety of designs; or it can be made to order. The cost is $2.50 for bracket and stake, and .25 per letter. All from Necessary Luxuries, Westport, Conn.



THERE'S nothing like a new light on the subject, especially when the subject is the dinner table. And when you can get just the right sort of cut crystal candlesticks, there is no excuse for your dinner, or even a favorite console not being a sparkling success. Besides, just to be more emphatic, nobody can ever have too many candlesticks. Another point is the fact that single stem crystal sticks are very hard to procure. The design is grooved, and in spite of the crystal, very tailored and simple. 10½ inches high. $4.00 pair. Rous, 615 Lexington Ave., New York

THE BULLETIN BOARD

WREATH TO JOHN REID. This month we would pay honor to John Reid, the first landscape architect to come to America.

While gardener to the Lord Advocate of Scotland, Sir George Mackenzie of Rosebraugh (somewhat undeservedly known as "Bluidy Mackenzie") he wrote "The Scots Gard'ner," 1683, the first local gardening book fitted to the climate of a particular section. That employment he gave up in order to take charge of a party of immigrants on behalf of the Scotch proprietors of East New Jersey. He became surveyor general of the Province, made a map of the settled portion of East Jersey, for which the proprietors gave him a large tract of land in Monmouth County which he named "Hortencie", or "Hortensia", variously spelled in the old deeds. He was known as John Reid of Hortencie.

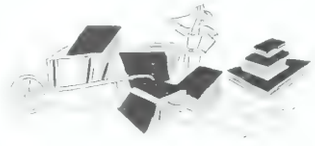
Here, about 1688, he made his home and became a most respected and influential citizen,—although at one time he was indicted for "swearing two profane oaths"! Starting out as a Presbyterian, he was converted to Quakerism and ended up in the Church of England. He died in 1723, and the inventory of his effects includes a library of over a hundred titles on the greatest variety of subjects; also, a volume of "Extraordinary Adventures," Mrs. Behn's novels, "Songs and Sonnets," and "Coffee House Jests"! Evidently he was interested in just about everything.



ANCIENT DERIVATION. The other day some skeptic accused us of coining the term "Tussy-Mussy" for a bouquet. Either we did it or some wag in Hollywood. We rush to our dictionaries for defense. A tus or tusse-mose was the old spelling for a cluster, posy or knot of flowers or leaves. Or it may be a silver ornament. The term was first used in 1440. In some sequestered corners of England, Tussy-Mussy is the name still given alike to Grape Hyacinth, to Clematis and to a burr. It also means dishevelled, ragged and fuzzy—so that a girl's unruly mop of hair can also be a Tussy-Mussy.

BULL MARKET. One of the best investments to make at any time is to buy a tree. Today the opportunities for buying well-grown large trees at reasonable rates are unusually favorable. The wise gardener gets in on the bottom floor when prices are low. The investment starts paying dividends immediately.

EXCUSE FOR IMPERFECTION. The Gypsies who are the only really free people left in the world, have a quaint belief to the effect that no work they undertake—be it making a brass pot or shoeing a horse—should ever be done exactly and perfectly. Perfection, they claim, is an attribute and prerogative of Deity alone, and to attempt perfection in any work of their hands tends toward sacrilege. This is the best excuse we've heard for ages; it shall be adopted as an answer in our household whenever we fail to do things exactly as we are told.



PLANT NOVELTIES. By this time all garden-lovers are knee-deep in new seed catalogs. The temptations of the so-called novelties are very great. To keep abreast of the horticultural tide, try some novelties (if you have space try all of them) but don't neglect those that are tested by usage and extensive cultivation. The enjoyment of any plant results not so much from whether it is old to the catalogs or brand new as on the careful cultivation you give it. Don't judge its garden value until you have afforded it every opportunity to make good. E. A. Bowles, the famous English garden amateur, claims that he always tries a new plant three years before he passes judgment on its value. The first year he may have planted it in the wrong location. The second he may have failed to ward off its enemies. The third—well, by the end of the third he's either learned to like or to detest it.

INVITATION TO A VOYAGE
(Nova Scotia Road)

Tall hemlocks are the gate-posts for this field,
The rails are crooked saplings, stripped and peeled
Down to their smooth, brown skins.
Between each two
Is framed a long sweet strip of ocean blue:
The January snow at four o'clock,
Is hollowed down to lilac near a rock,
And wears the lengthened shadow of the bars
Until the sun has gone, and small green stars
Are hung in broken strands about the sky:
Tomorrow morning when the sun comes high,
The picture of this country gate will be
Upon the second pasture towards the sea:
And though I've watched the ocean from the hill,
And felt the tide pull at the water,—still,
It's through this hemlock gate, across the snow,
And down to hail a ship . . . that I will go.

MARTHA BANNING THOMAS



WHEN [illegible] of our bright young men hits on an idea and forthwith brings out his silver trombone to tell the strabismic world that he is the first to discover it. Take air conditioning. This apparently has now acquired a long white beard, for in 1818 the Marquis de Chabanne published a learned work on "Conducting Air by Forced Ventilation and Equalizing the Temperature of Dwellings". An appendix to it, with folding diagrams, appeared in 1825. Then, there's roofing paper. Along in 1811 J. C. Loudon of England published "An Account of the Paper Roofs used at Tew Lodge, Oxon, so decidedly preferable to Glass in Point of Economy, Durability and Elegance." Put away your trombones, boys.

RETURN OF THE PROFESSOR. With [illegible] satisfaction we announce Old Doc Lemmon's return to The Bulletin Board. For a number of years he has been sojourning in that figurative back kitchen of the magazine once known as The Gardener's Calendar, but we have finally persuaded him to take his feet out of the oven and come into the front parlor. So hereafter you will find him on this page, barring the intervention of a wedding or a funeral or some other one of those momentous occasions to which country front parlors have been sacred from time immemorial—despite the fact that, as the Doc says himself,

"I can't never quite git used to the idee folks has nowadays of openin' the parlor door to all the neighbors whenever they stop in for a leetle visit. To my way o' thinkin', it's a sight more friendly to have 'em come set in the kitchen, where they can be comf'table, like.

"I s'pose mebbe us country people got into the way of usin' the kitchen as a settin' room 'cause it was handy to the bread box an' a blame sight warmer in winter than the rest o' the house. After all, good food an' a warm place to eat it in come purty nigh to bein' a bed-rock o' livin' [illegible] hospitality, too.

"Yessir, kitchens are the place for friends, an' front parlors the place for ministers, an' I don't see no sense in changin' the old habit, nohow!"



THE COVER. David Payne, who painted the blue bedroom cover of this number from a residence on the Patuxent River, D. C., decorated by Schuyler & Lounsbery, is one of House & Garden's pet discoveries. No sooner had we begun showing his portraits of rooms than a lot of people decided that they just couldn't hold up their heads in polite society unless Mr. Payne did a room or so for them. Consequently, he has been kept busy flitting from room to room in New York, Newport, Washington and Chicago.



BLOND [illegible] OF CLEAR GLASS

BRUCE BROWN — PHOTO ©CONDÉ NAST ENGRAVING

LITTLE TABLES

WHAT'S a perfect color scheme if you haven't enough places to put things?

The ideal in decoration is, of course, to make a house look as though it really belonged to somebody, and not just a succession of charming stage sets. To create this intimate atmosphere, it's essential that the accessories, quite as much as the main furniture, be chosen for comfort as well as beauty. Your pet antique chair is an empty blessing if you have to be constantly jumping out of it to find a match.

Among the minor details that make a room "live", none looms larger in importance than the little table, small in size, vast in convenience. "Occasional" they call these gay pieces. Certainly they deserve the name, for there is no occasion night or day for which some specially designed table does not exist. Here they all are—sofa tables, end tables, coffee tables, cocktail tables, smoking tables, bridge tables, tea tables, console tables, bedside tables, nests of tables and tables that play dual rôles—literally a type for every job—made in an endless variety of designs and materials.

Take a living room, for instance. It's amazing how many small tables you need and can place effectively without making the room appear crowded. There's the indispensable table in front of the sofa on which to put coffee and cocktails. During the day this holds smoking things, books, perhaps a bowl of flowers. It's well to have a fairly good size table in this spot, such as the Chippendale type shown on page 23, which pro-

A CIRCLE of clear glass on a glass cylinder base, both edged with frosted bands, makes the table opposite. From Georg Jensen. Furniture is pickled pine, designed by Joseph Mullen, and the chartreuse rug is from B. Altman. Right. Maple table with silver plated trays for coffee and liqueurs. Table and striped chairs designed by Tommi Parzinger for Rena Rosenthal. Tufted sofa: Bruce Buttfield. Silver coffee service, cups and liqueur set: Jensen



HOSPITALITY AFTER DINNER—A GENEROUS TABLE FOR COFFEE AND LIQUEURS

vases plenty of room and looks well in front of a long sofa. Then, also, the sofa needs an end table to hold a lamp, or, better still, matching tables at each end for a balanced effect. In addition, there should be a table by the reading chair the proper height for the chair arm and sturdy enough to support a lamp. If there is another sofa in the room, or a group of chairs, see that a small table stands within easy reach to hold smoking things.



Added to these convenient little tables, the living room may have its permanent card table. This piece is now made in such good designs that it is frequently quite handsome enough to take its place with the rest of the furniture, accompanied by harmonizing chairs. Finally, there's the nest of tables, tucked away in a corner most of the time but indispensable when there's a party of any kind. The newest idea in nested tables is an oblong three in one coffee table equipped with two small matching ones that fit neatly side by side under its top.



So much for utility. I hope that you also have space in your living room for a purely frivolous table hold-ing, perhaps, a collection of *(continued on page 80)*











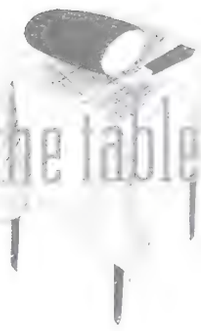




SKETCHED at far left opposite is a tiny smoking table with chromium top, glass legs and base, its gleaming top fitted with removable crystal bowls. The modern coffee table photographed on same page is white lacquer and plate glass. Both from Pitt Petri. Also opposite is a Duncan Phyfe muffin stand used as an end table. Mahogany with brass gallery: Lord & Taylor. Above this, a practical walnut table sectioned for magazines: Sloane. The last table opposite, a modern design in walnut, is not so innocent as it appears; for the top opens in book fashion to give a surface 30 x 36 inches; Modernage

HERE'S the perfect coffee table for an Eighteenth Century scheme—Chippendale in mahogany or in black and gold lacquer with gold mirror top. The revolving book table is also mahogany: Hampton Shops. Right above is a Directoire end table, walnut with matched veneer top, or paint finish with mirror or leather top: Altman's. The round table sketched upper left, only 12½ inches high, revolves. Finished in white lacquer, from Empire Exchange. Sweden sends the Regency table at left, painted white glazed in ice green, its glass top finished in gold leaf on the under side. Wanamaker's

Loaf on the table



There are many fragrances that tickle the nostrils and imprint a remembrance that no worry nor the complications of modern living can erase. There's the perfume of lilacs on an early June morning when from the mauve and white and wine-red flowery headdressing blooms a most concise perfume enchantment that fills all the garden air. There's the fragrance of a birch log smoldering on the andirons and the sweet and pungent aroma, reminiscent of happy hours so shortly past, from a discarded Christmas tree being burned up. There's the fecund odor of a freshly plowed field where the farmer is folding over the furrows of brown earth. There's the appetite whetting mingled perfume of bacon and coffee as they drift upstairs of a cold winter's morning. These all are unforgettable fragrances, but still another comes —and with it floods in a whole world of memories happy and tender—the scent of newly baked bread.

I am sorry for the man who has never known this fragrance of newly baked bread in his own home. It conjures up a picture before which all of us stand in affectionate reverence. No cook, however skilled, can surpass the luster of one's own Mother in a kitchen. A Mother who baked bread on Saturdays. D'you remember how she used to pluck a straw from the broom, wash it off carefully and then pull out the loaves to test them by pushing the straw through the crust? D'you remember, when they were done, how she spread a towel on the kitchen table and stood the loaves on it, up-ended, to cool? D'you remember how good that bread tasted and what glorious toast she used to make from it toward the middle of the next week?

In many a household bread making is a lost art as are Damascene swords and Cordova leather. The convenient bakery now supplies the loaf on the table. If one has a cook who is a good baker, she is encouraged to use her skill on fancy pastry. Occasionally she descends to the ordinary level of fresh rolls. But a loaf of home-made bread—a homely, brown-crusted loaf—remains an unknown luxury in most homes. And with it remain unknown all those household customs and amenities that surround the making and serving of bread.

In those old days it took vigorous arms to knead the dough so that many a home had a bread machine with a crank and small boys were given it, as part of their chores, to turn this so that the dough would be thoroughly mixed. Sometimes brewer's yeast was bought—and that was another errand for a small boy—but mostly a yeast cake broken up in a glass of water and stirred occasionally till it dissolved. And how puffed up that dough would be next morning! Like the neighbor who after a big Christmas dinner, said that, as he stroked his sides, he felt "pussly."

When it came on the table the loaf was accompanied by a crinkly-edged knife and each one cut what he wanted of it. Some cut thin slices and some cut thick. But it wasn't really well served unless the loaf lay on a round board, a board with its edges carved: "Give us this day our daily bread."

Now boughten bread has many merits and serves a host of worthy purposes. It lightens household chores. It is fresh daily. It is compounded of dependable ingredients scientifically mixed. Its handling is accompanied by the utmost cleanliness. It comes wrapped and uniform. It is cheap. It is available in a variety of forms and guises. One has merely to exchange a few pennies at a corner bakery and the bread problem is solved.

These things I know and concede, as I concede oil burners and washing machines and all the multitude of household aids that the ingenuity of man has invented to make the running of a home easy and smooth and less laborious. Nevertheless, one of these days, I shall arise to my place as head of the house and declare that, henceforth, the bread we eat shall be baked at home.

It will be a plain loaf and it will be placed on the table with a knife with a crinkly edge and the board beneath it will be carved: "Give us this day our daily bread." And whether there be two of us alone in the clothes of the ordinary day's work or a gathering of many friends in their best bib and tucker, the homely loaf will be placed on the table. And those who want thick slices can cut them thick and those who want slivers can cut them thin.

For that loaf will be the symbol of many things precious and unforgettable. Of the seed flung into brown earth. Of rains that refresh the sprouting grain. Of golden seed heads. Of the winds that bend them in successive waves across the field. Of timorous little beasties scurrying through the dim alleys between the stalks and of the swallows skimming their tops. Of men harvesting and of millers. Of Mothers baking homely sweet-scented loaves on Saturday mornings. Of jam turnovers made from the dough that was left, and of hungry boys and girls filing into the kitchen to demand them.

With such a crowding host of memories shall that loaf on the table give us sweet communion. And so we shall eat of it, that we and they shall live forever more.

Richardson Wright



FRED R. DAPPRICH

OTHER VIEWS OF THE POWELL HOUSE ARE ON PAGES 44 AND 45

The tendril grace of wrought iron forms a canopy frame for William Powell's sunlit terrace

Closets

Practical designs for a bachelor's apartment, guest room and dining room, and hints on what to do with games and baby clothes



MAN. Here's the way a neat bachelor living in a one-room apartment has solved the problem of compact living. A closet measuring 6' 10" wide, 27½" deep and 9' high has been conveniently arranged to hold suits, overcoats, hats, shoes and household linen in daily use. On the left are sections for coats and suits, shelves for hats and space for a laundry bag. Right side has more clothes and hat space, and shelves for linen and blankets. Shoe bag and cleaning outfit hang on back wall. Macy's



GUESTS. Combination dressing table and linen closet off guest room so that your best sheets and towels don't get mixed up with the family ones. Right shelves hold towels; at left, bed linen and bath preparations. Extra blankets and comforters are stowed above. Yellow walls, green quilted taffeta pads on shelves, and green taffeta skirt. W. & J. Sloane



BABY. Compact closet for tiny clothes and possessions consisting of cupboard with glass doors, sliding trays and dress section. Fitting under the wide shelf is a cabinet on wheels containing drawers and compartments for bottles, etc. Closet is pale blue, floor is white linoleum with blue animals. Hammacher Schlemmer



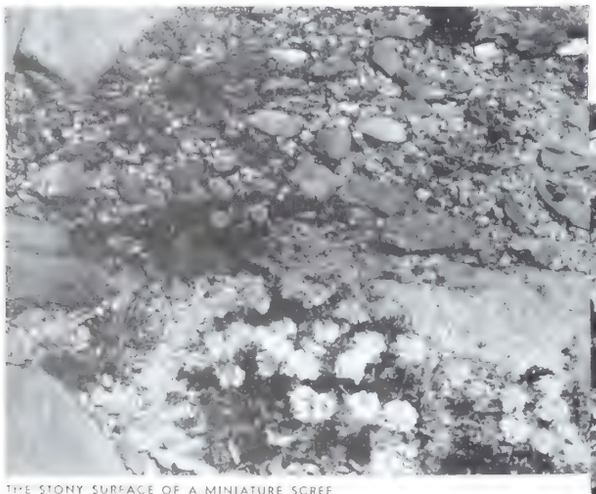
SPORT. With everyone playing games these days, the orderly hostess contrives a sport closet for the family hobbies. Grooved sections hold card tables securely and, for good measure, there's a honeycomb rack for bottles. Walls are painted burgundy and shelves edged with natural bamboo. Designed by W. & J. Sloane



PARTIES. Keep your best china, glass and table linens by themselves in a closet in or near the dining room. In this clever arrangement service plates stand in grooves covered with felt, the glasses and fine cups on convenient shelves above. Below are sliding trays for table cloths and luncheon sets. Macy's. On page 69 you'll find the perfect linen closet

A LITTLE LAKE EFFECT WITH LAUREL, HEMLOCK AND FERN BACKGROUND

KURT BAASCH

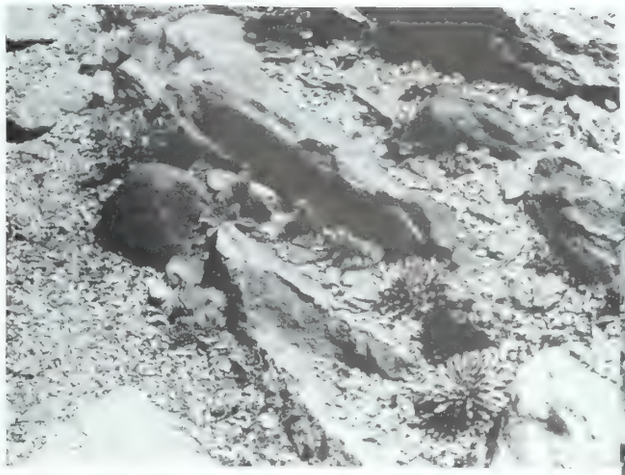


THE STONY SURFACE OF A MINIATURE SCREE

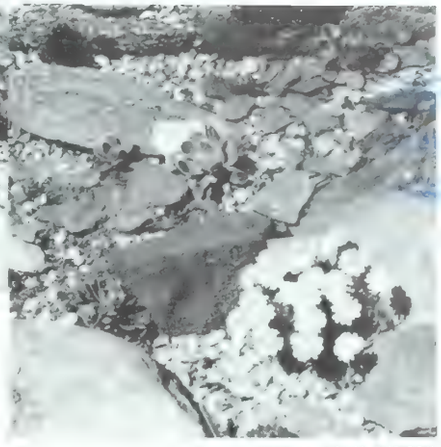
Mountains visit Mahomet



PROPER PLACING AND TILTING OF LARGE FLATTISH ROCKS



RIGHTLY PLACED ROCKS, WITH SAXIFRAGE AND RAMONDIA



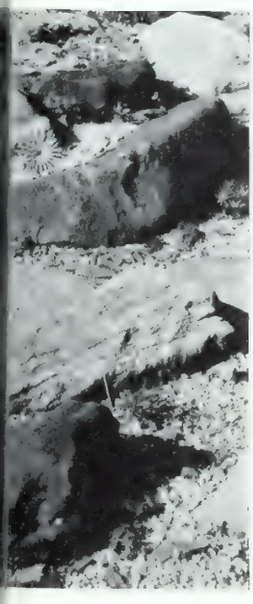
FLAT LIMESTONE CHIPS TO COVER THE SOIL



CORRECTLY NATURAL ENTRANCE FROM LAWN



AN EXCELLENT SIMULATION OF A HIGH MOUNTAIN SLOPE



THE really right creation of a rock garden cannot be learned from printed words, valuable though these may be in expounding the principles of construction. Only by studying actual gardens and absorbing their atmosphere, can one hope to master those subtleties which impart to the finished scheme its unique appeal. In an attempt to provide opportunity for such study we show these pictures of Kurt Baasch's rock garden at Baldwin, N. Y., laid out, built, planted and photographed by the owner

ALTHOUGH Mr. Baasch's garden immediately adjoins the house lawn, it provides within its own area the definite illusion of a high mountain terrain. To understand how this has been brought about, consider thoughtfully the pictures singly and as a group—let them "soak in", as you might say, until you really have the feeling of the rocks, the slopes and the restrained planting. Study, above all, the feeling of repose attained by sinking the rocks deeply and in roughly parallel, sloping strata



Buying Furniture

Pertinent advice by George W. Townsend

THERE is nothing the ordinary shopper buys about which he knows so little as furniture. Thanks to the continual display and advice in the magazines, most people in selecting furniture show admirable taste, when one considers the amount of poor design from which they are compelled to make a choice. Buying is done largely on the basis of appeal, with nine out of ten ignorant of the factors that make up quality, the essential of all good furniture.

A word about the construction of good furniture. A purchaser unfamiliar with cabinet work can judge good construction by appearance. A manufacturer who produces a piece of fine appearing furniture is not likely to be remiss in sound cabinet construction.

WHAT are the appearances that point to good construction? A large order, but here goes—with the advice of Mr. Karl F. Schmieg, one of New York's real furniture authorities:

In matters of design an inexperienced person buying furniture can rely only on his feeling for symmetry and good proportion. A fine piece of furniture, like an outstanding personality, has a way of making itself felt at once. There are many reasons for this, but perhaps the most outstanding one is the fact that it gives the impression of unity, a completed whole and not a thing made up of pieces.

GOOD furniture (we are speaking of natural wood finishes), besides the primary requisite of good design, should have a soft, warm finish, one in which you seem able to look into the depth of the wood, and not brittle, metallic or mirror-like surfaces.

All edges, turnings and particularly carved parts should be sharp and clean.

Carving should be cut into the wood of the piece itself and not pressed out and appliquéd.

Where possible all joining should be done without screws or metal brackets, using mortice and tenon, dove-tailing, dowels, etc.

Each piece of furniture has its particular type of examination. For instance, in chests of drawers, are the drawers dove-tailed or just butt joints (cheap construction)? Look at the drawer bottoms. Are they rough and splintery (cheap)? Does the staining or finish "drip over" from the outside into the interior of the case (speed, indicating carelessness, poor workmanship)? (*Continued on page* 76)

1 2 3 4 5

Left, hardware examples, wrong and right, of furniture construction. (1) A chair leg is rightly made in one piece, notched to fit its mate, and fastened with screws. (2) Drawer dove-tailings when made by hand have one set of cuts wider than the other. (3) A turned chair leg is shaped rightly, in one piece. (4) On a curved piece, the wood should be laminated the wood-breath of the curve, making a stronger unit. (5) The load for the upper chair leg should be held, socketed and notched to fit its place



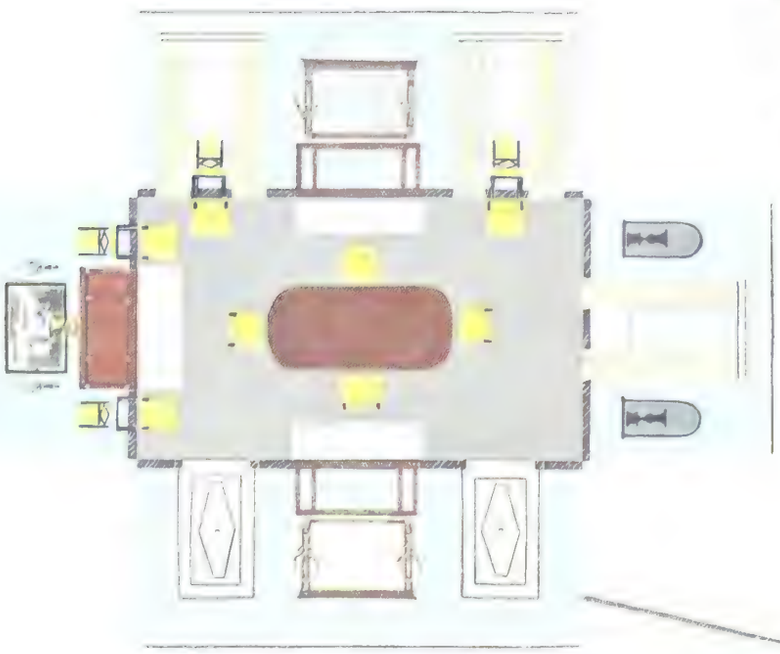
THEY SERVE

FURTHER DETAILS CONCERNING THESE TRAYS WILL BE FOUND ON PAGE 69

Sterling silver trays — necessities all of them. Tiffany's tea tray (top, right) is sleek and aristocratic. Next appears one with Georgian detail; below, for cocktails: both from Brand Chatillon. Simple design next for black coffee: Udall & Ballou. The last oblong tray, graceful in design: Brand Chatillon. Below, right to left, Large round luncheon tray: Ovington's. The two following from Cartier and Ovington's respectively. Black Starr & Frost-Gorham feature the small tray for service of sugar and cream. Two designs at top, left, for coffee and tea service: Udall & Ballou



Color schemes from a bird









A BIRD print inspired the dining room. Soft gray-green on the breast feathers is used for the walls. Woodwork, ceiling and carpet are the putty gray of beak. Base board and moldings on doors and trim are black. The sheen of wood-brown on the wing is just the color of the mahogany Empire consoles, sofa-bound and table, while the Regency chairs accent once more the black. Chair seats are the clear yellow of the bird's throat and the yellow, black and gray, with white and green, are repeated in the formal stripes of the curtains. The niches, pale gray against the blue, are dramatic with black marbleized urns on pedestals throwing an indirect light. An old steel engraving enclosed in a water gilt frame and Empire mirrors rich in mahogany and gleaming brass complete the accessories

A HOUSE & GARDEN cover was the inspiration for the modern bedroom. Flower pot pink for walls. Basket brown, the second dominating color, for carpet and modern walnut furniture. Ceiling and woodwork are the oyster white of Roses. Curtains and bedspreads are mauve gray of foreground. These are bound with brown fringe and relieved at the windows with sky blue Venetian blinds. The same blue is on the dressing table. Stool and slipper chair are white painted wood covered in a satin, the brilliant dark green of the leaf in the basket. An overstuffed chair is in the same pink as the walls. White lamps with alternating brown and white shades, and modern paintings are the accessories. All of these color schemes are fashioned from actual fabrics which are available at your request



and from a cover



A FIELD OF THE WILT RESISTANT ASTERS, BODGER SEEDS, LTD.

Freed from blights

F. F. ROCKWELL

Is there any real danger that eventually the insects and the diseases which attack vegetation will be victorious in their centuries-long battle, and that through the destruction of man's means of sustenance, they will be the cause of the disappearance of the human race?

The suggestion of this possibility may sound fantastic. But more than one scientist worthy of serious consideration has expressed the belief that such a doomsday is by no means a mere imaginative fancy. And the layman has but to recall the wiping out of America's great forests of Chestnuts, of which now remain only the occasional silvered and ghostly skeletons of once stalwart and bosky giants, or to think of what is now happening to our American Elms, to realize that the scientists may have some grounds for their startling theory.

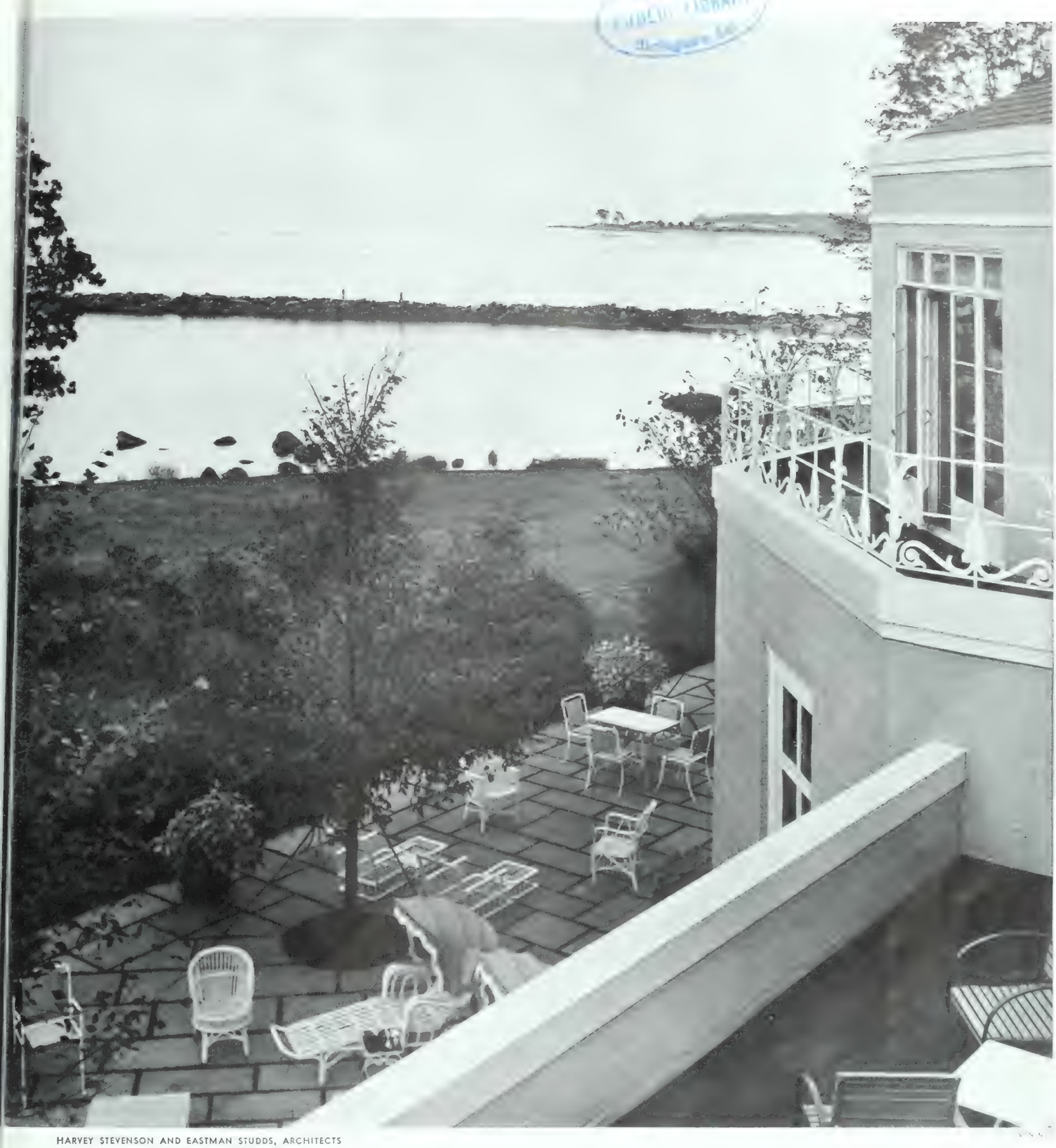
There is of course the hope that when man attains some first faint degree of civilization, and begins to turn against these disease and insect enemies the energy and genius he now spends upon the destruction of his fellow men, he may come off the victor in his ultimate struggle with them. But in the meantime those individuals who seek to clothe their own few square yards or rods of earth with greater beauty, or to glean from them the wholesome bounty of fruits or vegetables, must carry on as best they may by themselves.

And in this very present and very definite struggle a great new help has recently appeared—a help which has as yet scarcely been realized, although it bids fair to revolutionize many of the most perplexing problems of those who garden. Already along certain lines it has worked wonders which read like fairy tales—but its great significance lies not so much in what has already been accomplished as in the fact that it has opened a new door; a door through which still more important achievements can now very definitely and distinctly be seen.

Once again, it is the scientist who has come to the rescue, but in this instance not the chemist with a new "remedy." The development of insecticides has been making steady progress, providing the gardener at least a fighting chance of holding his own so far as most insects are concerned. But many fungus and constitutional diseases of plants have continued to defy control by means of sprays or dusts, and have threatened to wipe out completely the culture of whole classes of flowers, fruits and vegetables.

Such threats have been most noticeable under commercial culture, but they have affected the amateur gardener, too. China Asters, for instance, used to be almost as universally grown as Zinnias or Marigolds. Today there are whole sections where one may search in vain for them in gardens; of Sweet Peas the same may be said. Antirrhinums have not been popular favorites so long as have Asters and Sweet Peas, but within a decade or so, due to new types and great improvement in colors, they have come to be one of our most indispensable garden flowers, as well as a leading florists' crop. And now they too are threatened, by the dreaded Snapdragon rust: or, more accurately, *were* threatened—for the scientific plant breeder has saved them for us.

Most gardeners will now probably never realize how near the "Snaps" came to being eliminated as a common garden flower, and even as a cut flower for winter decoration. Many florists had actually given up growing them. Others were on the point of doing so. Professor H. H. Wetzel of Cornell University, reporting on the Antirrhinum rust in Bermuda, wrote: "I have never seen a fungus disease so quickly spread throughout a country with such complete destruction, after its introduction, as this one has (*Continued on page* 82)



HARVEY STEVENSON AND EASTMAN STUDDS, ARCHITECTS

The Long Island residence of Ward Cheney at Peacock Point commands the open Sound—a distinctive modern plan of cinder blocks and railings painted gray and white



TAYLOR AND LOW, DECORATORS

Sparkling Regency crystal with neutral walls and furniture

Octagon living room on direct axis of garden and water view



VAN NES

ABOVE is shown the direct view of the principal bay and entrance from the garden. The walls are tinted a fresh pale blue-gray—trim and cast iron railings are in pure white. Striking in simplicity, the building is an original combination of the classical and modern styles. The bedroom shown at right makes delightful use of baroque details. There are silver commodes and Venetian mirrors in formal placement. Here white predominates. The floor is painted in gray with rococo borders in off-whites. Sharp accents in shrimp pink appear on the white antique satin upholstery. Below, the furniture plan of the beige living room. Furniture by George Stacey. In the plan of the room, dining and lounging spaces have been successfully arranged for. A charming vista of the garden is seen through the doorway. (Floor plans of the house are shown on page 64)



WHITE, CRYSTAL AND SILVER, PAINTED FLOOR



MONOTONE SCHEME IN BEIGE OVERLOOKING WATER AND GARDEN

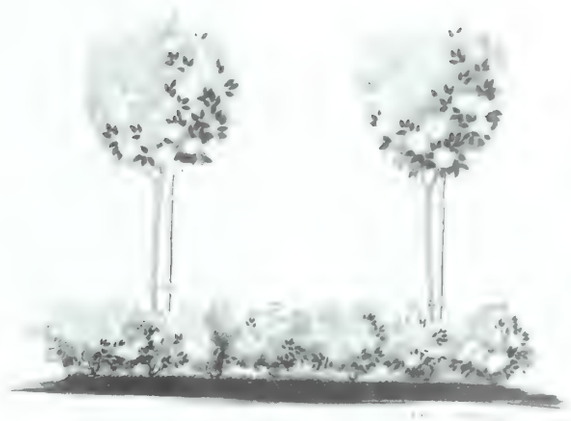


THEDLOW DECORATORS

It's practical, too, this dramatic flower room with green and white burlap walls, rubber floor in grays, and table top of gunmetal glass

Roses

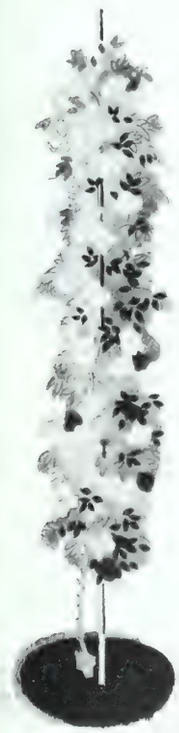
J. H. Nicolas





ROSES are now so diversified in types of plant and bloom that a complete landscaping of the home grounds could be done with Roses only. Because of that diversity it is sometimes difficult to select the proper variety for one's particular need or objective—and the wrong location of an otherwise perfectly good variety reduces the enjoyment of it.

Unfortunately, Rose catalogs are not always explicit; reading them, we might as well borrow the slogan of an early English-French dictionary: "Find if you can, choose if you dare." A Rose plant is but one item in the composite material that makes a garden or one instrument in the orchestra, and if it is misplaced or off key, the whole effect is marred.



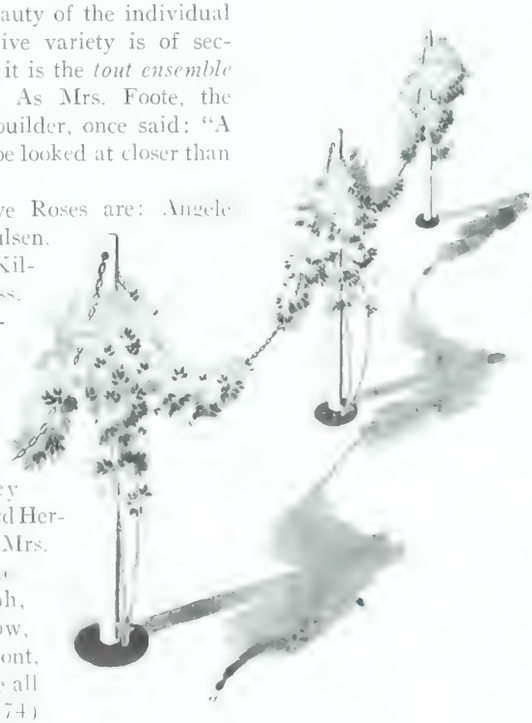
The first consideration when selecting a list of Roses is the ultimate objective we have in mind to achieve. For instance, if we are planning for color effect, the profusion and continuity of bloom and the widening branching habit of the plant are more important than the form or intrinsic beauty of the individual flower.

For that purpose a Rose like Carillon is to be preferred to the upright-growing, cut-flower type of Talisman. On the other hand, if we intend to grow Roses mainly for cutting the blooms and using them in the house, Talisman is a better kind than Carillon although the clusters of the latter will make handsome bowls for a dining-table centerpiece.

The classification Hybrid Tea covers a multitude of sins and implies only a dwarf Rose with from five petals up, recurring periodically during the season. The frequency of that recurrence depends upon the habit of the plant, and it stands to reason that the more branches a plant grows from the base and along the main stalk, the more frequent will be the blooms, and in some cases that frequency reaches the point of true continuity. The cut flower varieties generally are upright growing, send fewer new branches from the base, and every time a bloom is cut it requires about five to six weeks before the succeeding bloom is ready for another cut. We often refer to the cut-flower type of Roses as "croppers" in distinction from the bedding type which is more likely to be continuous. As a rule, a Rose bush out of bloom is not ornamental, and varieties we wish to grow for cutting are out of place in a formal Rose garden; they are better planted where they will not be conspicuous.

Broadly speaking, the Hybrid Teas can be divided into two classes, decorative or bedding, and cut-flower. This latter class comprises the so-called "exhibition" varieties.

The decorative Rose, as the name implies, is mainly for effect in the garden; the bloom belongs to the plant, not to the vase. The plant is branching and spreading, the blooms are in clusters, opening in succession and thus prolonging the season. When the last bud of the cluster opens, new lateral branches are already showing flower buds. For best effect, the decorative Rose is planted in masses of one color. The intrinsic quality or beauty of the individual bloom of a decorative variety is of secondary importance; it is the *tout ensemble* that counts mostly. As Mrs. Foote, the great Rose garden builder, once said: "A rose bed should not be looked at closer than 10 feet away."



Typical decorative Roses are: Angele Pernet, Anne Poulsen, Carillon, Chas. P. Kilham, Dainty Bess, Duchess of Wellington, Edith Nellie Perkins, Etoile de Holland, Golden Dawn, Gruss an Aachen, Hortulanus Budde, Killarney Queen, Mme. Edouard Herriot, Lady Forteviot, Mrs. E. P. Thom, McGredy's Triumph, McGredy's Yellow, Mrs. Pierre S. DuPont, Rochester. These are all

(*Continued on page 74*)

FEBRUARY

BLOOMS



M. JAPONICA

CROCUS BIFLORUS

ANEMONE APENNINA, IN CIRCLE: ANEMONE PULSATILLA GRANDIS



Plants that lighten the days when Winter borders upon Spring. By Louise B. Wilder

TO THE gardener or lover of the outdoor world no season is without interest. Even the Winter recess offers its own beauty, besides time to meet and commune in person or on paper with other folk of like-mindedness, and opportunity to absorb the heady secretions of the catalogs which induce the dreams (or the deliriums) from which our gardens finally arise. But most persons have a favorite season—sometimes June with her largess, Summer with her wanton wastefulness, Spring or Autumn. I like best those scant, provident seasons when a round-eyed Hepatica or a frost-bitten Rosebud seem wealth—the tag end of Autumn or the very beginning of Spring.

What an exciting time is late November! There have been black frosts, a little ice, more than likely a fall of snow. Then the weather man (or surely it is a weather woman!) changes her mind and takes it all back and we are vouchsafed smiling skies, tender airs, gentleness on every side. In the garden we find courage and defiance expressed in flowers —small bright Verbena sparks amidst the brown leaves, White Tobacco pure and fragrant, Johnny-jump-ups in no wise dismayed, Chrysanthemums worn and scuffed but still pungent, and personally, a few tarnished Calendulas and reddened Rosebuds. Precious finds, these.

But now we have turned the corner, as the newspapers say; we have weathered hardship, and good times are just ahead. It is still cold, frosts are bitter, snows threaten and often fall. But halcyon airs flit from tree to tree between outbursts of "weather," and the heart, the nose, the very bloodstream know that something is afoot in the world above and below ground—a gentle urgency is felt on every hand, in woods and fields and garden. This is the time to turn up one's collar and don one's arctics and go on a tour of inspection. Desolation may appear at first glance to hold sway—the umber of her disheveled regalia is spread far and wide. There are matted leaves, spent stalks protruding untidily, cast off twigs and branches, patches of smudged snow, brittle ice in last year's ruts and foot-prints. But look closely, for there is much more. There are swollen buds, coloring stems, swinging catkins, frail leaves and in sheltered places even flowers.

Now the woods and (*Continued on page 64*)

Do you like modern rooms that you'd really like to live in—well designed, practical furniture created for comfortable living—a host of new ideas in materials and color effects—such is Forward House 1936, Macy's latest contribution to contemporary decoration.

Opposite is the brilliant pent-house living room, its vast overmantel mirror reflecting the pale blue sofa niche, other walls being white. Furniture is walnut and white lacquer, with corner consoles of brushed aluminum. The four fireplace chairs making settees as shown, or placed together as a sofa, are in blue-green chenille and beige kid. Other chairs are in beige corduroy. Carpet is gray-blue.

In the bedroom quilted leather is used to upholster the beds. Dressing table is crystal and white lacquer. In the executive's office below, walls are tortoise shell paper, curtains beige antelope over windows mounted in brushed brass. Desk is black lacquer and pigskin







YHOLM

FORWARD HOUSE 1936





POWELL BAR ON THE PORCH

At William Powell's

At Beverly Hills, California the house of William Powell is one of the outstanding architectural contributions. Its architect, J. E. Dolena, produced a style reminiscent of the Regency and at the same time equipped the interior and the grounds with every conceivable modern device for comfort and service. To the view of the front terrace shown on page 25, we add these other glimpses. On the page opposite is a detail of the courtyard. What appears to be an innocent bay window is, in reality, a two-way bar that serves guests in both the recreation room and the courtyard. Directly at the right are the bath house and its terrace with gay furniture that faces the swimming pool. Another outside view looks across the garden pool to the guest quarters. Below are two views of the recreation room. Here are knotty pine walls, with blue cashmere curtains and chairs in blue and white plaid, window seats of striped homespun in blue, green, red and white and on one side can be seen the two-way bar. A fireplace with Delft tiles is featured. William Haines, decorator.





Curled, Diced and Shredded



DICER, SHREDDER AND CUTTE

BREAD SLICER

Do you ever go shopping for perhaps a new double boiler and in your wanderings through a perfect maze of pots and pans, find yourself standing wide-eyed and fascinated in front of a very efficient and talkative demonstrator showing you just how to make corkscrews out of carrots with a neat little gadget? The chances are you fell for it all right and brought it proudly home and added it to all the rest of those poor lonesome gadgets on your kitchen shelf. The reason for their neglect, of course, is that you don't know what to do with corkscrew carrots after you have made them, and the demonstrator probably doesn't either.

My conscience pricked me so badly the last time I looked at my neglected fancy orange squeezer that I determined to work out a pet recipe for each and every one of my gadgets. Perhaps you will want to give your array a workout, too, so here are my recipes.

[illegible] EIGHT. The [illegible] and [illegible] help for this recipe. Cut four fine grapefruit in half. Use the crimper to notch the rims. Use the corer to remove the seeds and center tough part. Then cut around the edge with the pulp cutter. Now put a good teaspoon of granulated sugar in the center of each half. Then add a teaspoon of butter to each half and sprinkle the whole with granulated sugar mixed with powdered cinnamon. Place in baking dish side by side so that they won't topple over and put them into a hot oven for about fifteen minutes until they are a golden brown. Serve hot.

RADISHES WITH COQUILLE DE BEURRE. This is a simple, well-known French hors d'oeuvres, which will make use of the gadget known as a butter scraper or curler and will be an excuse for using your ice-crusher gadget. Radishes, crisp and fancily cut, are eaten with a bit of sweet butter and a touch of salt, while you wait for the rest of the meal to appear. The butter is served in the shape of shells or curls in a radish dish filled with crushed ice. To make these, have ready a bowl of boiling water and a bowl of ice water, a firm pat of the best quality sweet butter and the butter curler. Dip the curler for half a minute in the boiling water and then draw it lightly over the butter, pulling the curl into the ice water. You may have to practice awhile before you can make perfect ones. To prepare the radishes cut the red part away from the white part in such a way as to form red petals around the edge. Cut down into the white part in both directions to make little squares, trim off most of the green stem and soak the radishes in ice water. Then place them in a radish dish filled with crushed ice.

PEAS AND POTATOES IN HOLLANDAISE SAUCE FOR EIGHT. Here is where that handy little pea-sheller gets to work. Peas and new-potato-balls in Hollandaise sauce are most delicious and make an adequate main luncheon dish. If you have a potato-peeler you will use it, too, and once again the little potato-scooper is used.

Shell enough peas with the pea-sheller to make four cups of peas. Peel sixteen big new potatoes with a potato-peeler. With the smallest potato-scooper make as many potato balls as you can. Wash the peas and plunge them into actively boiling salted water, then add the washed potato balls and two small peeled white onions. Cover, and cook slowly until tender. Drain well, and pour over them some Hollandaise sauce made in the following manner:

Cream half a cup of butter, add the



EGG AND TOMATO SLICER

A HELLER AND PARSLEY CHOPPER

GRAPEFRUIT DECORATOR AND CORER



ICE BREAKER

FOOD MIXER

yolks of three eggs one at a time, and beat well; then add the juice of half a lemon and one teaspoon of salt and one quarter teaspoon of pepper and a dash of Cayenne. About five minutes before serving add little by little, stirring well and always the same way, half a cup of boiling water. Place the pan in a saucepan of boiling water and stir until the sauce thickens like boiled custard, but don't overcook.

BLAZING BAKED ALASKA FOR EIGHT. This recipe for baked Alaska makes good use of the electric egg-beater. Cover a wooden board, that will fit in your oven with the door shut, with a stiff white paper. Lay on this an oblong thin sheet of sponge cake, an inch larger all around than a two-quart brick of ice-cream. If you have a really good caterer order your favorite ice-cream and ask them to pack it well so that it will be very stiff. Light your oven well ahead of time so that it will be very hot when you are ready to assemble the baked Alaska. Measure out six tablespoons of granulated sugar which has been kept in a tight container with a vanilla bean cut in several pieces. Separate the whites from the yolks of six fresh eggs and place in the ice box. Save two halves of the eggshells, choosing ones that have no (*Continued on page* 70)





GRAND FINALE









THE curtain has rung down on a brilliant first night performance. To top off the gala evening we are invited to go on to supper at midnight. On the opposite page the table is shown appointed for self service. A feature of the occasion is the début of a handsome sterling silverware pattern—ornate, and suggesting the grand manner of the Restoration—called "Sir Christopher" and made by R. Wallace and Sons. It is shown in detail at right above: Ovington's. The board is resplendent also with the same firm's reproductions of old English plate, made from the original 18th Century dies: Macy. Centering the table is an antique Sheffield coffee urn, by Charles Wright of London, circa 1777: courtesy Park Curiosity Shop. Green and gold bordered Lenox china, above center, from Wm. H. Plummer. Also with red, blue or silver bands, and in pure white. Embroidered monograms and drawn-work edges trim white linen napkins: Mosse. Liquid refreshments are served on the sideboard (right). Silver is plated ware; Wallace's copies of Georgian models: Macy. Cut crystal glasses and decanters: Plummer. Sidelights after Grinling Gibbons: Wanamaker. Mahogany table and sideboard: Hathaway. White and beige coromandel lacquer screen: W. & J. Sloane. Mumm's champagne: Reese Bros. Inc. Food by Henri

Lighting

Not only as a necessity but as a new form of esthetic expression. Reflections by a well-known industrial designer—Raymond Loewy

Architects and designers have often been inspired to build a room around a single painting, a beautiful textile or a well proportioned fireplace. Now the designer is finding in the recent studies that have been made in scientific illumination a new theme. Correct lighting has not only received a great deal of thought and individual research, but has been made a very important part of the decorative and design scheme. Often it is the basic design of an area to which the other features are subordinated. Fixtures, direct and indirect sources, together with the color and material of the surrounding surfaces, are all an animate part of the room plan.

Lighting research institutes have for some time had available statistics concerning light—how much we need and how much we actually receive. It is only recently, however, that we have become intelligently interested in this most important subject. We can see in half of our banks and public buildings huge fixtures that must have taken a ten-ton crane to place in position and that are being used to hold up six or eight electric bulbs.

When we found that during the eight-hour working day throughout the year artificial illumination was necessary during nearly 50% of the time in many supposedly well-lighted rooms, it was necessary to change our old conception of design as pertaining to illumination, colors and materials.

One of the most startling discoveries since the illumination problem has really been under the microscope is that we assumed illumination was good when a room appeared to be well lighted and we could see to read or carry out our tasks. Often it is quite the contrary. Wall surfaces and surrounding objects act as blotters and absorb light and even where there is sufficient intensity of light, a glare will cause great discomfort. We are therefore using new and appropriate materials for the elimination of this absorption of light, materials that will at the same time give us light without a fatiguing glare.

Another important factor that has been the subject of research by lighting engineers is the maintaining of a constant level of light over a surface. In such places as schools, offices, department stores, kitchens and bathrooms great contrasts of light have been found disturbing. A simple method that is possible for air-conditioned rooms is to exclude all sunlight and to permit the entire illumination to be supplied by electricity. This, however, is rather costly, and another way which eventually will find commercial acceptance is the controlling of lights by means of a photo-electric relay. In the same way that the temperature of our present homes and buildings can automatically be regulated through thermostatic control, illumination will be maintained at a constant level by the use of the electric photostat. As sunlight becomes insufficient the relay automatically increases the intensity of the artificial light so as to maintain its level constant. When not in use the lights, of course, may be turned out.

Electric bulbs are now on the market which contain two or more filaments, allowing a flexible arrangement in the amount of wattage. For example, one bulb has two filaments, one of 150 watts and the second, 200 watts. Either filament or both may be used at one time, giving a light of 150W., 200W. or 350W. combined as one.

Several years ago indirect lighting was accepted as a new and modern idea and became somewhat of a fashion. It was used correctly or incorrectly in every conceivable location. While indirect lighting is particularly well adapted to strictly modern rooms, the designer today does not use it just because he thinks it will look well. He views his problem with logic and asks: "What is the purpose of this room? What work is to be carried on here?" In spaces where there is no real concentration of work at one small spot, such as a dining room or kitchen, he will use an indirect source. In places where work or interest is centered on a small area, such as a study, reading corner or work shop, his solution will probably be a semi-direct or direct light in which glare has been eliminated, adding flexibility to the arrangement by means of floor and movable lamps or by the use of directional lighting through concealed spotlights.

In the course of research it has been found that the clearness, quickness and ease with which we see an object depend upon four factors: the size of the object; its contrast with the background; the quantity of light and the length of time required for observation. All four of these facts are being used by the designer of today to obtain desired effects. He may wish to draw attention to certain objects or areas or he may wish to detract from others. Light magnifies an object. Under one candlepower an object must be twice as large to be visible as under 100 candlepower. Therefore, by varying the amount of light on (*Continued on page* 82)

HOUSE & GARDEN PRESENTS INSULATION



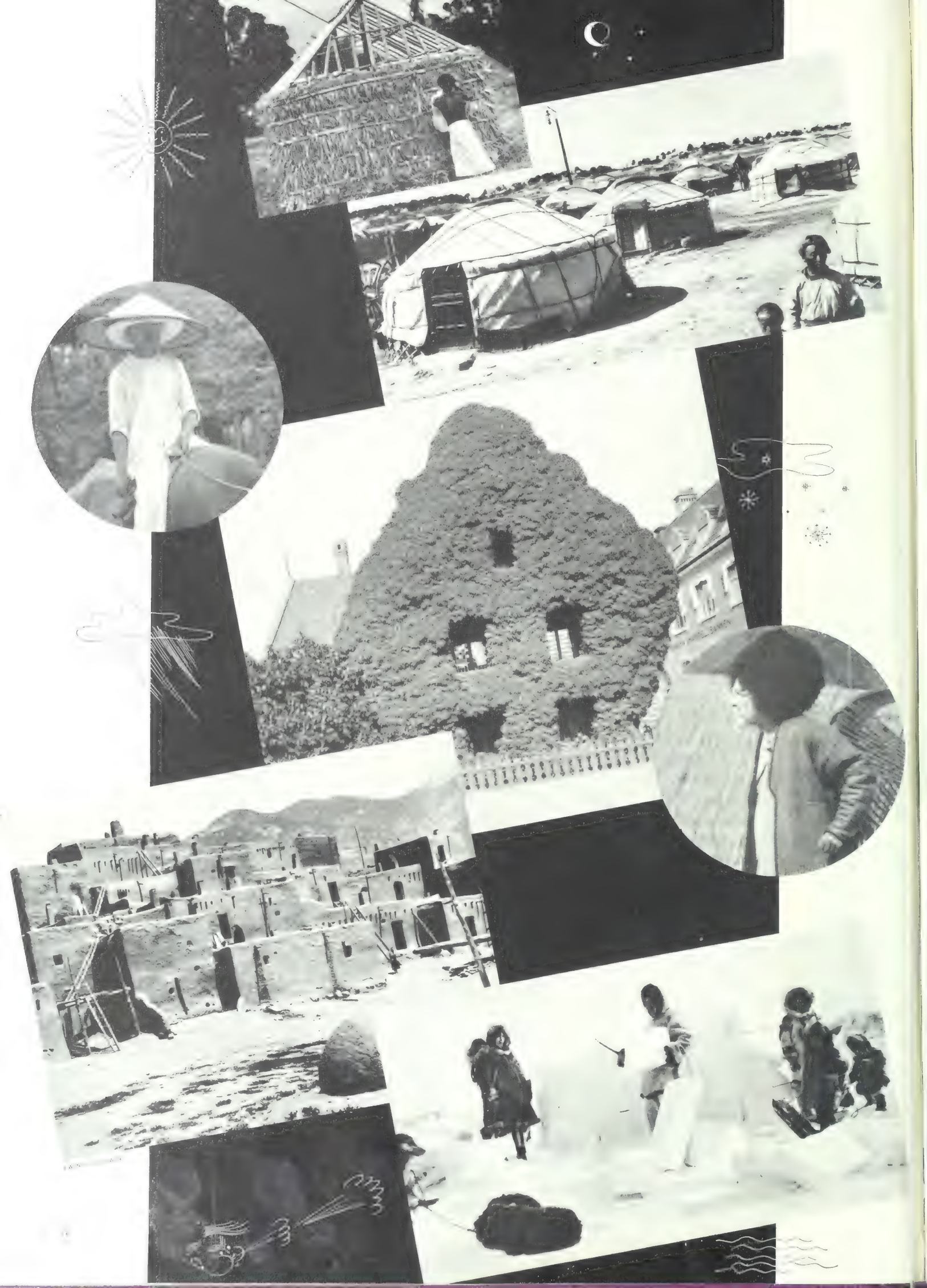
ROOFS AND WALLS with insulation equivalent to the following types save:

1/2" insulation, storm windows 50%
1" insulation, no weatherstrip 40%
1" insulation, weatherstrip 50%
1" insulation, storm windows 60%

DOORS AND WINDOWS need weather-stripping and storm windows to save:

No insulation, weatherstrip 15-20%
No insulation, storm windows 30%
1/2" insulation, no weatherstrip 30%
1/2" insulation, weatherstrip 40%

FUEL SAVINGS possible with different types of insulation (as against uninsulated houses) are indicated in the tables, above and left, prepared by the U. S. Bureau of Standards. For comparative insulation values see page 58



INSULATION

The whole story, simply told, for home owners and builders who seek real comfort and fuel economy

AMERICANS TALK about the weather but the heathen home-builder, the opposite page shows us, actually does something about it. He selects his building materials with a view to their insulation value. The Fiji Islander and the Eskimo, to take two extremes, utilize the insulating value of the dead-air space, as described in the accompanying article. One keeps the heat out of his tropical hut with walls of loosely matted grass while the other keeps in the precious heat of his seal-oil lamp with blocks of snow, also made up of tiny air spaces. The Mongolian ties an "overcoat" over his camp. Our Indian predecessors, at Taos, New Mexico, sought comfort within heavy, windowless walls. Ivy, you may be surprised to know, forms an insulating air space. And the Turkestan nomad, like his equestrian coolie brother, utilizes dead air spaces to keep the heat from his head. The fur hat which the former wears depends on air spaces in the fur to insulate against heat

INSULATING men like to tell the old joke about the man who, when asked if he intended to have insulation in his house, replied indignantly: "Certainly! Do you think I'm going to put all that wiring in there bare?"

Ten years ago insulation was considered a doubtful luxury. Its purpose was not clearly understood. Its achievements had not been widely recorded.

But in the last decade there has been a radical change in the thinking of home-owners and builders. Houses are no longer considered merely shelters. There is an increasing demand for comfort and—obviously born of the depression—economy of operation.

As air conditioning rises to be a major American industry, insulation, another phase of comfort insurance, is reaching record proportions. As a matter of actual fact, nearly all the big insulation manufacturers report sales for 1935 exceeding those of the former peak year, 1928.

On the cover of this 8-page section you will find graphically presented some of the figures for fuel-saving which insulation can give you. These figures were furnished by the United States Bureau of Standards and are for average houses, with average window space and average wall construction. They show that your insulation dollar is one of those desirable building investments which actually returns you dividends—in decreased costs of heating.

And on the opposite page it is shown that the quest for comfort is not solely an American phenomenon: that all over the world and in every climate people are seeking protection from the excesses of the weather by building into their houses some of the properties common to most insulating materials.

The primary purpose of insulation is to minimize the transfer of heat through the walls and roof of a house. In winter this involves keeping heat in, and, in summer, keeping excessive heat out. There are three ways in which heat is transferred: by conduction, by convection, and by radiation. These three methods are illustrated on page 55. Briefly, we may say that *conduction* involves the transfer of heat through a solid material. Dense materials conduct heat most rapidly; dead air spaces conduct practically no heat. *Convection* involves heat transfer by air in motion: therefore only dead-air spaces are good insulators. *Radiation* is a process by which heat is transmitted through air to objects in its path without noticeably affecting the temperature of the air.

All insulating materials are designed to interfere with these three methods of heat transfer and slow up the flow of heat.

In general, all insulators fall into one of two classifications. The first comprises materials having a large percentage of small voids containing air, such as wood fibre, cane fibre, rock wool, and similar substances. These insulators aim principally at minimizing conduction and convection of heat by placing a network of small, non-conducting, dead-air spaces in its path. The solid portions screen off radiation.

The second group consists of metal foils, or sheets coated with a mineral pigment, having a reflective surface. Insulators of this type combat heat transfer by reflecting heat radiation. Air spaces, created within the walls of a house by the proper installation of this material, effectively bar conduction and convection.

In other words, there is nothing mysterious about insulation. Nor, for that matter, is there anything basically new in the idea. The primitive tropical hut, thatched with grass or reeds, is insulated against the unwelcome transfer of intense heat. The Eskimo igloo, built of loosely packed snow, is a mass of minute dead-air spaces which reduce the escape of whatever heat is generated within its domed wall. Modern insulation is simply more compact, more efficient, better adapted to construction.

Fortunately, the matter of choosing an insulating material is considerably simplified for the home owner, or builder, by this fact: any recognized modern insulation, properly applied, will give good results. We do not need to consider the relative efficiency of the various types in so far as it concerns their ability to insulate. Not enough variation exists between them, in this respect, to make any important difference.

What is important is the selection of the type of insulation best adapted to the requirements of a specific job. The ensuing outline of types of insulation and methods of installation is therefore directed towards assisting the reader in making such a choice.

The most effective way to narrow down the selection is to define and limit the work to be done and the results expected. Is the insulation to be

placed in an existing house or incorporated in new construction? Special types are manufactured for both purposes. Is economical heating the primary consideration, or does comfort rank first? If economy is the objective then the amount that may be spent on insulation will depend on the price of fuel burned and the probable dollars-and-cents savings that will be realized. Obviously, if fuel is relatively expensive the savings will be proportionately greater for the same amount of insulation. If comfort is the main point, then, although the heating load will be definitely lightened, the amount of money saved is not quite so important. Will the insulating material be used as a substitute for some structural material, such as a base for plaster? Or as the interior finish of walls? Special types are adapted to these uses, while others are intended to act solely in the capacity of insulators and are supplementary to all other construction.

The ever-increasing demand for insulating materials has resulted in the development of a wide variety of products under many brands. All these, however, fall conveniently under four general headings designated in accordance with the nature of the product and the method of its application.

Fill type insulation is a fibrous material used for filling in the space between the inner and outer walls and roof or attic floor. It is made in such a way that it can be blown through a hose, or packed by hand, into all the spaces between the joists and rafters of existing buildings without inconvenience to the occupants and without even temporary disfigurement of the structure. Walls are filled by removing a clapboard, or brick, or boring a small hole for access at the top of each space and applying the granulated or shredded insulation through a hose, at a controlled pressure which produces approximately uniform density of insulation. Attic floors are filled between the joists, or the roof may be insulated by applying board or heavy paper to the structural members and filling in behind it.

Fill insulation is also used in new construction, and its use as described above is emphasized only because it is peculiarly adapted to the important work of providing an existing house with the comfort which would automatically be built into a new house at the time of construction.

The materials of which fill insulations are commonly made are mineral wool or glass wool. These materials are light, non-combustible and permanent and both owe their efficient insulating properties to their fibrous structure which opposes a dense network of minute dead air spaces to the flow of heat. Furthermore, all fill-type insulation is applied "wall-thick"—approximately four inches. Lightness plus thickness are valuable factors in fill insulation.

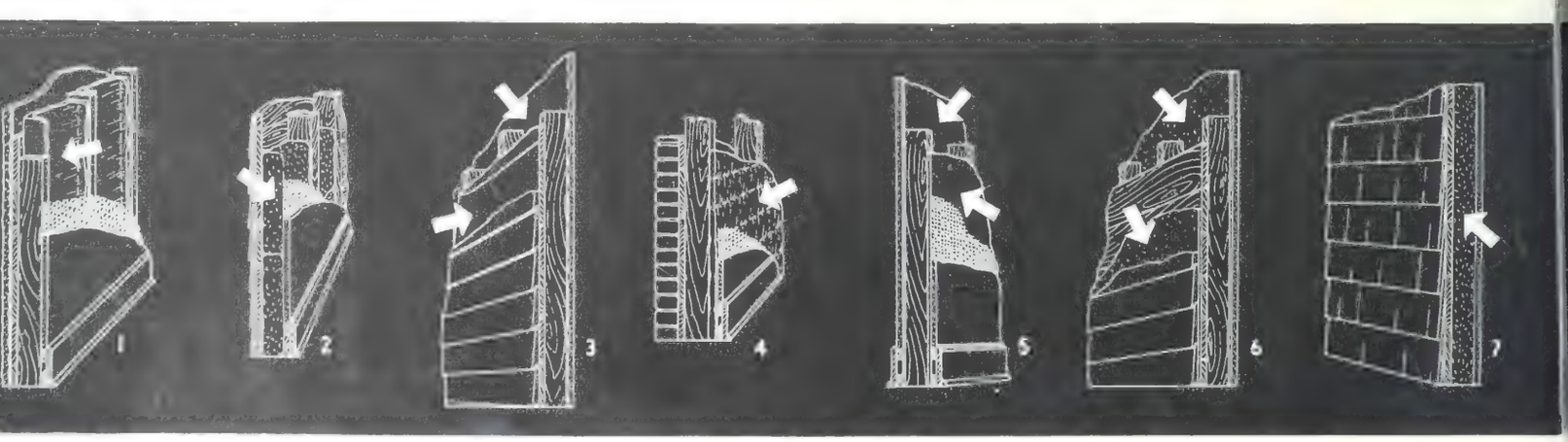
Quilt and *bat type* insulations are similar to one another in the manner in which they are applied. Quilt insulation is a loosely felted fibrous mat of eel grass, wood fibre, etc., covered with a layer of moisture-proof paper or fabric. Bats are substantially the same except that they are made generally of rock wool, glass wool, creped cellulose, etc. Bats are usually 3⅝″ or 4″ thick whereas quilts seldom exceed two inches.

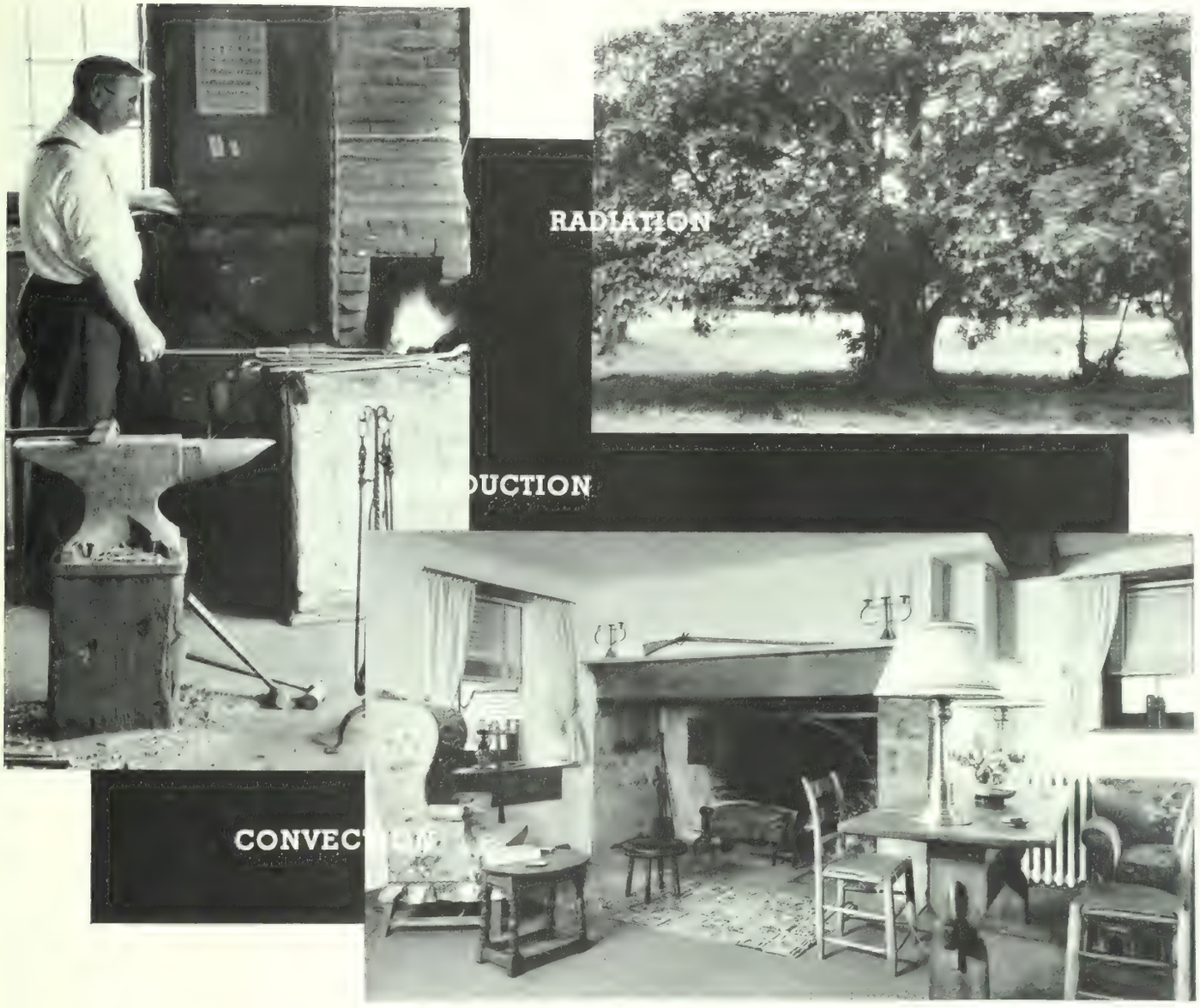
Quilts and bats are manufactured in standard widths which permit them to be fitted snugly between the structural members of a house. In existing buildings they may be used for roof or attic floor insulation without difficulty, where the framing is exposed, but may not readily be placed between the walls except during construction.

Insulation of this type may be quickly and easily installed in new buildings, is clean to handle, permanent, and fire-proof or fire-resistant. Its lightness and loosely matted form make it suitable for packing cracks around openings and fitting around pipes and into irregular-shaped spaces. Like the fill type, quilt and bat insulation are used solely for their insulating properties and do not take the place of any other building material.

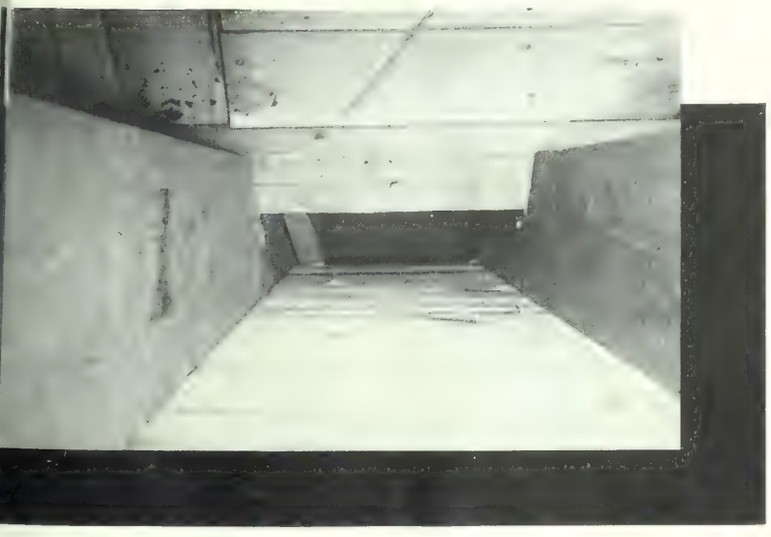
Board type insulation, on the other hand, is rigid, and usually possesses structural strength. It can be sawed and nailed and often serves as the plaster base or siding in addition to pro-

Seven ways to control and conserve. Typical ways in which various types of insulation are installed between the exterior and interior walls of a house. Figures 1 and 2 are quilt type insulation, composed of eel grass or wood fibre covered with heavy paper. Figure 2, bat type of loosely compressed fibrous insulation occupying the entire space between the walls. Figure 3, foil insulation applied to the interior surfaces of the walls, reflecting radiant heat. Figures 5 and 6, board type used as a base for plaster or as sheathing under clapboards, etc. Figure 7, fill type loose insulation blown into the walls of existing structures and to be used in new houses. While these sketches show wall sections only, the manner in which these types of insulation are applied to roofs or attic floors is not substantially different. The types, as well as the methods of application, are more fully discussed in the accompanying article

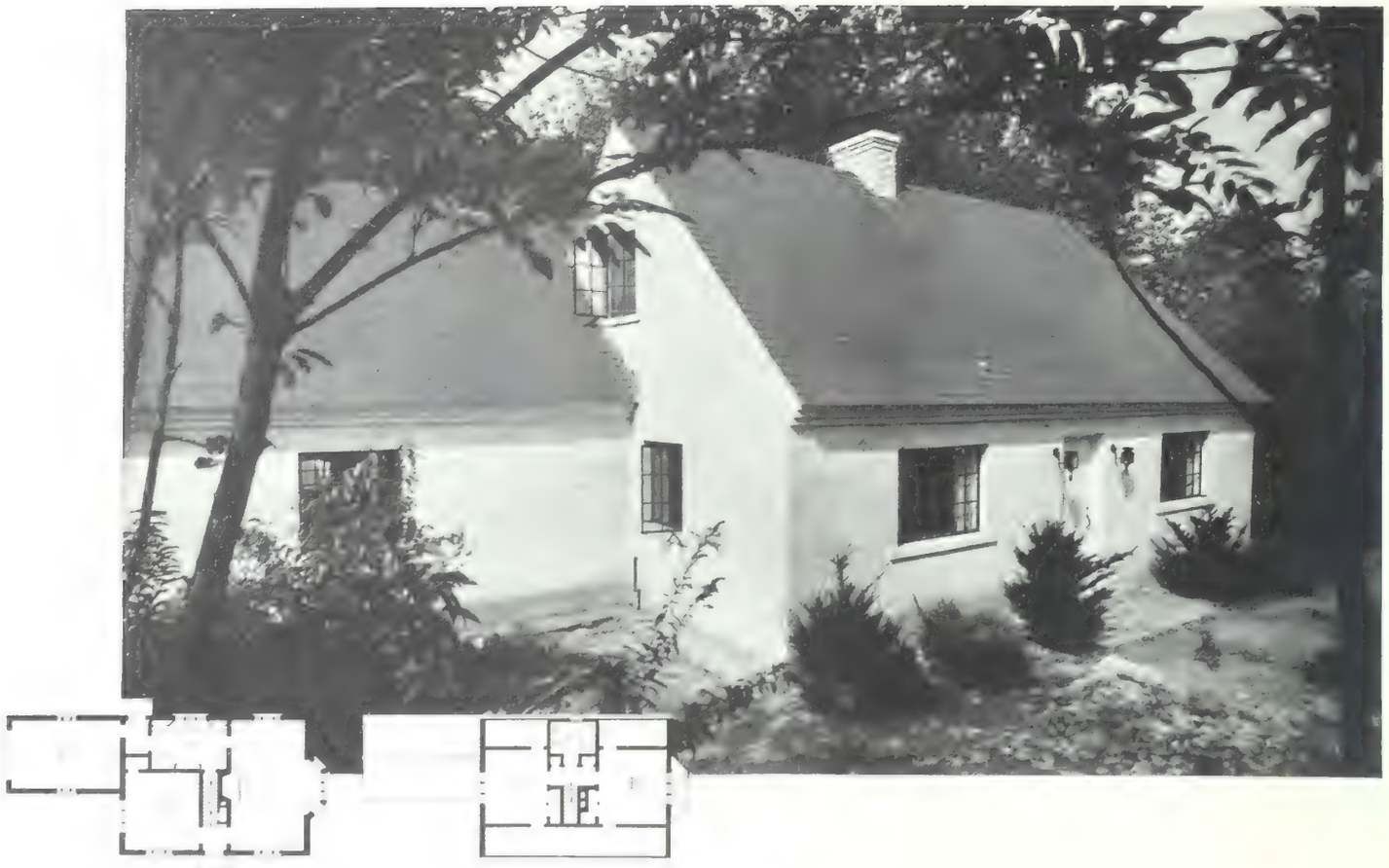




The three types of heat and the place to keep them out



THIS YAWNING CHASM is really the interior of the wall section of the average frame house. If it is uninsulated heat constantly travels from the warmer wall to the colder, and through it to the outdoors, in winter; or into the house, in summer. The means by which this transfer of heat takes place are illustrated above: First, the iron-worker holds one end of a rod in the fire, and eventually feels the heat which has travelled by conduction from the end which glows in his forge. In our wall section, conduction takes place through the wood framing which is in contact with both the outside and the inside walls. Second, under the banyan tree an area of cool shade is insulated by dense foliage against the sun's radiation. The warm wall of a house radiates invisible heat waves across the dark, uninsulated space to the colder wall. Third, the draught which makes the fire burn is a form of convection. Warm air rises—up the chimney or around the room—and transfers its heat to whatever it touches. In the "chimney" between the walls this movement of convection current is another method of passing heat through the wall





viding insulation. Usual thicknesses are one-half, three-fourths, and one inch.

Board insulation owes its effectiveness to its porous or fibrous structure. It should not be confused with the various types of building board which are used exclusively for structural purposes but are too dense in structure to provide any considerable degree of insulation. The materials of which board insulation is commonly made are cane fibre, wood fibre or magnesite. Cork board, of course, belongs in this group. Though it has not the structural strength of other boards, because of its high insulating value it finds its largest field in fine home and commercial installations rather than in smaller structures. Gypsum board, normally not an insulation board, is now procurable with aluminum foil insulation applied to one side, thus combining the advantages of reflective insulation with the excellent structural properties of gypsum lath.

It may be said that the thinner types of board insulation are not, on the whole, as effective as the lighter and thicker non-structural types, but their extra service as plaster base or sheathing may make their use appropriate, both in new construction and in remodeling, in cases where economy plus a moderate amount of insulation are the requirements.

Reflective insulation, consisting of thin sheets of metal foil, of paper or board surfaced with foil or with polished mineral pigment, is a comparative newcomer to the field of home insulation. As was indicated in an earlier paragraph, reflective insulation operates on the principle



The mark of the well-insulated house in winter

—a mantle of unmelted snow covering the roof

At the very first fall of snow as you drive through a suburban community, notice the houses on which the snow still stands unmelted. These are either unoccupied—or insulated. In the other houses the furnace heat is pouring through the roof to melt the snow and, incidentally, to heat all outdoors. The Canadian government has estimated that if all the houses in Canada were insulated there would be an annual saving of at least $40,000,000. The house pictured above is insulated on the outside walls, roof and attic floor. It is also weatherstripped

that if the passage of radiant heat is opposed by a substance which transmits heat very slowly, then most of the heat which strikes it will be reflected back towards the source. The accepted method of installation, therefore, is to fix one or more sheets of reflective insulation in the air space between inner and outer walls or roof of a house, or between the attic floor and the ceiling below. To be effective, the foil must always face an air space since these air spaces are necessary to prevent the conduction of heat, the foil preventing only radiation. A single sheet of foil, or paper-backed foil with two reflective surfaces installed in the center of an air space in such a way as to create two non-conducting spaces, increases the insulating effect of this type.

Reflective insulation is economical to install, and laboratory tests appear to demonstrate its effectiveness. In point of testing under actual conditions of use this type of insulation has not the benefit of the mass of data collected on older types. It is therefore probably too soon to attempt an authoritative estimate of its practicality and permanence.

In addition to insulation there are two other factors in temperature control—weatherstrip and storm windows. Weatherstrip might well be considered the initial step in insulation, since it must be obvious that no amount of insulation in the walls and roof of a house will assure comfort and economy if cold air currents filter into the house around every door and window.

To prevent infiltration, modern weatherstrip of metal has been devised. It should be installed by a competent carpenter and should not be confused with the temporary and haphazard felt weatherstrip often applied by the homeowner as a sort of first aid to advanced cases of infiltration.

Modern weatherstripping is designed to form a continuous water-tight and wind-tight lock around all doors and windows and along the cross-bar of double-hung windows. Commonly, it is of the interlocking, tongue-and-groove variety, although certain types employ a thin ribbon of spring metal to seal the crack. Installation requires that doors and windows be removed from their frames.

The two metals chiefly used for weatherstrip are zinc and bronze. Zinc is perfectly satisfactory in 75 per cent of localities but will deteriorate rapidly in salt air or when exposed to certain gases found in industrial sections. Bronze is permanent and durable anywhere. It costs about 2½ times as much as zinc.

When one considers the advantages of weatherstripping, the cost is found to be a fairly negligible item. A house properly weatherstripped will show a fuel saving of from 15%



Storm sash and weatherstripping are important parts of the Climax conservation program. (See page 56.) Modern insulating materials are [illegible] and [illegible] the cost of heating [illegible]

to 70% over one which is not. Drafts from this most common source are eliminated (government figures estimate an 85% reduction in leakage in a 30 mile wind); rattling or sticking doors or windows are corrected; the house is made more secure against summer dust or driving rains. The cost for this, in the case of the average small house (25 windows, 2 doors), will run approximately $100 for zinc or $175 for bronze, installed. Where air-conditioning systems are employed in a home, weatherstripping is an essential to good operation. It is doubtful whether any manufacturer of such systems would promise satisfactory operation in a house not so equipped.

Storm windows properly fitted are decided aids in correcting excessive heat loss as demonstrated in the Bureau of Standards figures on the cover of this 8-page section. The importance of some form of insulation in glazed openings becomes apparent when one considers the large proportion of wall space, in the average house, occupied by windows. Radiators or convectors are commonly placed under windows for the reason that the greatest heat loss always occurs at these points.

The important factor in the insulation of glazed openings is the creation of a dead air space between two sheets of glass. This space should be made as air tight as possible, to prevent convection currents, and, to secure maximum efficiency, it should not exceed ½ inch between the panes. Double glazing of this type is at present engaging the attention of a number of large industrial laboratories and it will doubtless not be long before this form of insulation is more readily procurable than at present. The trend seems to be towards incorporating two sheets of glass in a single frame with an airtight divider separating them by exactly the proper distance. The air in this space is dehydrated to prevent condensation within the panes and the frame is then hermetically sealed.

With these salient facts about insulation in mind, the reader should be in a position to consider how he will attack the question of making his home more comfortable and healthful and more economical to heat.

Unless a complete job of insulating is to be done at once, the important consideration is what to do first—what part of the complete job is most necessary and will show the greatest return. Probably weatherstripping is the first need of almost any house. As has been pointed out before, no insulation of walls or roof can offset the effect of infiltration through cracks which, in the case of the average door or window, total up to the equivalent of a hole 6¾ inches long by 3 inches wide.

The next consideration is insulation. If it is desired to do only a portion of this work at one time, perhaps completing the job at a later date, the roof or attic floor is the important point to insulate. Heat rises, and a greater percentage of heat loss occurs through the roof than through the walls. There are several factors which are important in deciding whether to insulate the roof or the attic floor. When the roof is insulated, heat rises into the attic, and, since this space represents a considerable part of the total area of the house, a considerable waste of heat occurs when this heat is permitted to rise into an unused space. When the attic floor is insulated, however, care should be taken to provide adequate ventilation of the space under the roof.

The [illegible] A.S.H.V.E. coefficients of conductance indicate approximate comparative insulating values. The lower the figure the better. But remember, tile, brick and quilt are commercially used in different thicknesses—all more than the 1" quoted below. (The construction model pictured on the cover was [illegible] by the Certain-Teed Products Corp.):

Insulation		Coef. of Conductance
[illegible]	1"	.27
Brick	1"	.27
Quilt	1"	.27
Fiber board	"	.66
Fiber board	1"	.33
Metal foil, air space, foil 1 side		.16
Metal foil, air space, divided by 1 sheet		.23



Here is the latest revival in decorative media. It comes down to us from the Renaissance when it appeared in baroque stucci. Later it carried on through the gay moods of the rococo. In Marie Antoinette's theatre the proscenium was elaborately festooned with richly fringed brocade, stiffened to a point of permanency by sprays of plaster. Again it appears in the classic bas-reliefs and sharp ornaments of the Napoleonic epoch. Ladies of Victoria's day applied sea shells and bits of jewel-like glass to their cast plaster vases while the material was in the process of hardening. Today boldly decorative wall treatments make use of it. Modern accessories, sculptured by well-known artists are surrealistic in form, or slightly suggestive of period styles. The mirror frame above is in the form of a wreath of white palm leaves: Anne Tiffany. Left to right, bottom row: Shell in powder blue plaster with concealed light by Giacometti: Jean Michel Frank. Vases and lamps, next, in white plaster by the same author. The shell vase: Tate and Hall. Next, vases and lamps: Wanamaker. The classic urn: James Pendleton.



DECORATORS' ROOMS





Corbett O'Hara offers [illegible] of ten rooms done by decorators [illegible] Albert Grosfeld, New York, who designed and made all the furniture. Walls are gray, relieved by black and gold pilasters. Lemon yellow quilting on the mahogany chair seats and azure blue satin curtains are vivid notes with the cool background. Another extremely smart addition is a modern rug in grays



Elizabeth Peacock gives you delightfully fresh schemes in the French rooms below. Morning room—jonquil yellow walls, white taffeta curtains, yellow fringed; white net dressing table, yellow valance. White and gold arm chairs are in blue-green satin. Bedroom scheme reversed with white walls, yellow hangings and white and gold bed, upholstered in eggshell damask with yellow canopy. The carpet is a soft beige



Eugene Schoen's circular bedroom in the modern style appears right. Walls are white, the color theme of textiles beige, rust and henna tones, with a bois de rose carpet. The smartly designed furniture is bone colored lacquer and bubinga wood. In the mirror is a reflection of the bed recess covered in flowered paper, chartreuse, cocoa and henna colored. Wallace W. Heath, architect, was the designer of these rooms





FEBRUARY GARDENING ACTIVITIES

THE open season for New Year's resolutions having passed, this is an excellent time to make some that are really worth keeping. First on such a list stands a real notebook in which gardening records, experiences, tips and other practical matters are jotted down as they occur. You cannot possibly remember all these details from year to year; get them down in black-and-white so they won't be lost.

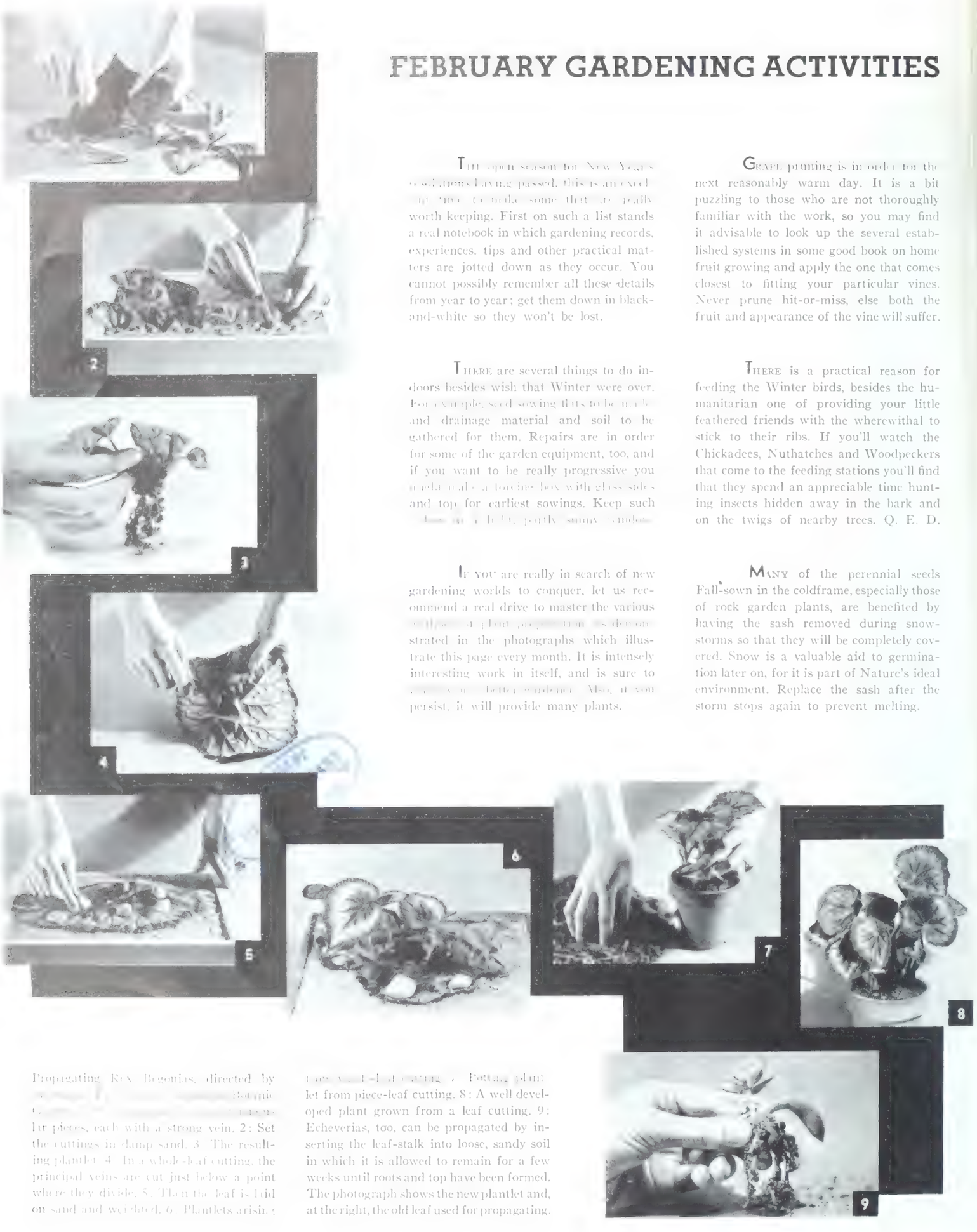
THERE are several things to do indoors besides wish that Winter were over. For example, seed sowing flats to be made and drainage material and soil to be gathered for them. Repairs are in order for some of the garden equipment, too, and if you want to be really progressive you might make a forcing box with glass sides and top for earliest sowings. Keep such [illegible] in a light, partly sunny window.

IF YOU are really in search of new gardening worlds to conquer, let us recommend a real drive to master the various [illegible] as demonstrated in the photographs which illustrate this page every month. It is intensely interesting work in itself, and is sure to [illegible] better gardener. Also, if you persist, it will provide many plants.

GRAPE pruning is in order for the next reasonably warm day. It is a bit puzzling to those who are not thoroughly familiar with the work, so you may find it advisable to look up the several established systems in some good book on home fruit growing and apply the one that comes closest to fitting your particular vines. Never prune hit-or-miss, else both the fruit and appearance of the vine will suffer.

THERE is a practical reason for feeding the Winter birds, besides the humanitarian one of providing your little feathered friends with the wherewithal to stick to their ribs. If you'll watch the Chickadees, Nuthatches and Woodpeckers that come to the feeding stations you'll find that they spend an appreciable time hunting insects hidden away in the bark and on the twigs of nearby trees. Q. E. D.

MANY of the perennial seeds Fall-sown in the coldframe, especially those of rock garden plants, are benefited by having the sash removed during snowstorms so that they will be completely covered. Snow is a valuable aid to germination later on, for it is part of Nature's ideal environment. Replace the sash after the storm stops again to prevent melting.



Propagating Rex Begonias, directed by [illegible] Bermic[illegible]. 1: Begonia leaf pieces, each with a strong vein. 2: Set the cuttings in damp sand. 3: The resulting plantlet. 4: In a whole-leaf cutting, the principal veins are cut just below a point where they divide. 5: Then the leaf is laid on sand and weighted. 6: Plantlets arisin[illegible] [illegible] leaf cutting. 7: Petiole plantlet from piece-leaf cutting. 8: A well developed plant grown from a leaf cutting. 9: Echeverias, too, can be propagated by inserting the leaf-stalk into loose, sandy soil in which it is allowed to remain for a few weeks until roots and top have been formed. The photograph shows the new plantlet and, at the right, the old leaf used for propagating.

MINISTER OF THE INTERIOR



OF the many departments of home administration, the commissary department comes first. And, you'll agree that a most important table of the measure of household happiness is the dining table.

Whether as the mother of a family of healthy young appetites, or as a hostess to discerning guests, you know that the *planning* of a meal is as important as its preparation. Children must have food that tastes good, and that is nourishing, too. Successful entertainment of guests also demands variety and choicest flavor in the food you serve.

As "Minister of the Interior" of hungry youngsters, you have many delightful Campbell's Soups with which to intrigue their vivid appetites. Today, Campbell's Vegetable Soup; tomorrow, Pea Soup, Chicken-Noodle, or Vegetable-Beef. And for your own formal occasions you have Campbell's Cream of Mushroom, or Consommé, or Mock Turtle.

Each of Campbell's 21 Soups has its own special recipe, and is ready to serve with practically no trouble in the kitchen at all—a delicious compliment to you as your household's able planner of just what to serve and when.



CAMPBELL'S ON THE AIR

WEDNESDAYS—*George Burns & Gracie Allen*—fun and music—8:30 P.M. E.S.T.—7:30 C.S.T.—9:30 M.T.—8:30 P.S.T. Columbia Network—coast-to-coast.

FRIDAYS—*"Hollywood Hotel" starring Dick Powell*—sparkling revue—9:10 P.M. E.S.T. Columbia Network—coast to coast.

Campbell's SOUPS



"BUTTERCUP"

. . . a Song for February BRIDES

Not from the immortal rhythms of Gilbert and Sullivan but from the priceless moulds and engravings of Spode in Staffordshire comes this song in earthenware for February brides.

One of the choicest of Spode products done on the "Chelsea Wicker" shape. Pattern and colourings rich in tradition but in harmony with the most modern backgrounds. Conventional design in claret brown; buttercup floral decoration painted under glaze in rich enamel yellows, greens and blues.

Your china store, jeweler or department store will be glad to show you Spode services.

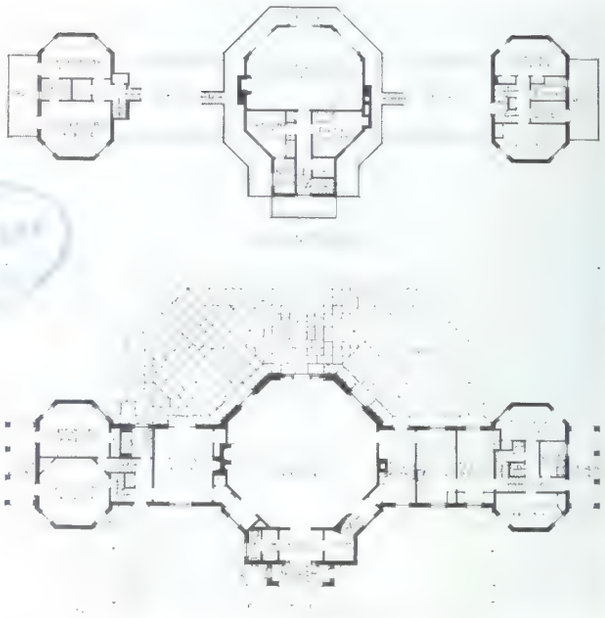
Ask, too, for "A Plated Article," a quaint booklet by Charles Dickens about Spode.

Sole Importers and Distributors

COPELAND & THOMPSON, INC., 206 FIFTH AVENUE, NEW YORK

House of Ward Cheney, Esq.

(CONTINUED FROM PAGE 37)



THE drawings above show the unusual floor plans. The main rooms give immediate access to the water side. The isolated master bedroom, having the visibility of a lighthouse and roof terraces for sun bathing, is of particular interest. The children's and service quarters are as far as possible separate entities. The site is the H. P. Davison estate, facing on the one side Mrs. Davison's beautiful garden to which approach was given on axis of the entrance, and on the opposite side Long Island Sound. The house takes full advantage of the splendid setting in its wide view of open water

February blooms

(CONTINUED FROM PAGE 41)

held [illegible] the [illegible] of Dame Nature [illegible] the [illegible] and it [illegible] done at [illegible] the last weeks of the year may well be dull and unprofitable. But if in our planning we have looked ahead to this flower-hungry season we may go forth on any day in February or March secure in the expectation of finding the young year, though in its infancy, surprisingly active.

I never heard of a catkin garden but if I had the space I should most certainly have one. There are the Alders, for instance, the lengthening of whose catkin fringes—like some old-fashioned chenille garniture—transforms any damp situation into a place of surprising beauty, a beauty hardly duplicated during the entire year. A streamside or pondside, or any low place, is ideal for a group of *Alnus incana* and *A. oxyacuminata*, or both, and when you experience that unsettled, restless feeling soon after the turn of the year you may go and look at these graceful things come waving into the Spring world. Near them might be a little plantation of Pussy-willows—*Salix discolor*, or even one good bush, which after its brief Spring ecstasy seems quite to disappear, so modest and self-effacing it is. The "Pussies" are very white at first and make the bushes look as if all the twigs had caught and held little tufts of snow. In Hans Andersen's *Story of the Year* he says: "It was a beautiful spring but the willow-trees wore woollen mittens over their blossoms".

Bordering the dampish places where these shrubs thrive, Snowdrops and Winter Aconites may be planted in thousands, to make a really festive Spring scene, but be sure to plant *Galanthus nivalis*, not *Elwesii;* and the common Winter Aconite, *Eranthis hyemalis*, is the best for broadcasting, as well as the least expensive. In the neighborhood also may be encouraged the cheerful green of the Christmas Fern, with shining garlands of English Ivy.

Other Willows are lovely in the Spring landscape, especially *Salix alba*, with masses of luminous yellow bloom, and its variety *vitellina*, the Golden Osier, whose twigs are more golden than the pale Spring sunshine. But these are noble trees, not shrubs in any sense of the word.

Then among the catkin-bearers are the lively Birch sisters—the Black or Cherry, the Yellow, with curious yellow bark, the red or River Birch, the Gray Birch, with triangular varnished leaves, the White or Canoe Birch, well known for its white papery bark and its rare grace. All of these bear catkins in Spring, tighter woven than the chenille hangings of the Alders, but delightful. This is only a word about catkins and their possibilities, for one must go on to the other small trees and shrubs that head the procession of flowers in the early year.

There are the three Witch Hazels: *Hamamelis zonia*, a native mid-west-

(*Continued on page* 66)



LISTEN TO WHAT THE YOUNGSTERS SAY!

IT MEANS a great deal that the young people of America have swung wholeheartedly over to Buick as the stand-out "buy" of the year.

For young folks have an instinct that leads them to what's what in motor cars as surely as a setter's nose guides him to quail!

The new Buicks call clearly to youth—they were designed to—in the lean, clean, sleek look of them—in the exuberant vitality of their thrilling performance.

And from the outset, from the first glimpse, youth took them to their hearts—and voiced an enthusiastic vote for a modern car that's good to look at and sweet to handle as well as being aerodynamically right.

Maybe it takes an oldster's background to appreciate Buick engineering history—the sense of the great valve-in-head engine's straight-line combustion, of mastering vibration by precision instead of smothering it with rubber, of a power-shaft that leaves springs free to cradle the car.

But, give these youngsters a chance and they'll ferret out these and a dozen other good reasons why Buick is a better engineering buy than anything else at or near its price.

But, unless they want to, they don't have to go that deep! They know from its feel, from its manner, from its serene arrogant sureness in traffic snarl or on the open road that Buick is buoyantly able, eager, durable and *dependable* beyond match.

So, when you look at the four lines, four sizes, that make up the 1936 Buick offering, take the younger members of your family along. They'll help you pick the one that fits your purse and purpose.

NO OTHER CAR IN THE WORLD HAS ALL THESE FEATURES

VALVE-IN-HEAD STRAIGHT-EIGHT ENGINE *gives more power per unit of fuel than any other type of engine of equal displacement and compression*

ANOLITE PISTONS, *durable, long-lasting, 50% lighter, increase bearing life 150%*

SEALED CHASSIS *keeps dirt and water from all moving parts, protects from wear and erosion*

LUXURIOUS "TURRET TOP" BODY BY FISHER, *with No Draft Ventilation—the smartest, safest, strongest body built*

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February blooms

CONTINUED FROM PAGE 61

come that flower richly in January and *H. mollis* and *H. japonica* in February. Of the three, *H. mollis* is the most open, with strong red and yellow stems, showing all over the bush at once, while the wand-like flowers of *H. japonica* is effective, too, and both these are Asiatics. The Spice-bush or Benzoin Bush, *Benzoin aestivale*, is also conspicuous in the early year with every olive green twig and twiglet beset with little tufts of reddish bloom. Branches of Spicebush are delightful in the house when placed in water glass containers, and the bark is rubbed around. The Canadian Cherry, *Cerasus nana*, also covers its bright green twigs with little thready yellow blooms at a very early date. It belongs to Central and Southern Europe, and there is another less well known *Cerasus Pseudo-cerasus*, of which Dr. E. H. Wilson thought well. Both are impetuous and generous in their blossoming.

COMPACT LITTLE BLOOMERS

The several hardy Corydalises are not well known in American gardens, yet their masses of bell-shaped, generally blue blossoms that dance from the dense, leafless, twiggy branches are delightfully effective in March. *C. pauciflora*, which despite its name is far from stingy, and *C. spicata* are from Kyushu, the southern island of Japan; *C. ambigua* (and there is the variety of that called *C. Tubercularia*) from the mountains of Central Japan. It has smaller flowers but makes a most effective bush. They all prefer light shade and a cool, moist soil, and the yellow blossoms have a sweet scent reminiscent of Cowslips. There are other kinds that the curious gardener may like to search out.

Daphne mezereum, with its white- or pink-wrapped branches and delicious fragrance, is fairly well known. It grows four feet high and likes a situation in light shade. *Daphne blagayana* and *D. cneorum* are less often seen in American gardens. The latter is a little mound that bears compact mauve flowers like dangling Lilacs, and it is not very hardy. *D. blagayana* is an alpine and belongs in half shade in the rock garden. Its heads of creamy waxen flowers are among the sweetest of Spring's offerings.

Erica carnea, the Winter Heath, has generally bloomed all Winter through the snow, but it holds its color to companion the swelling buds and dangling white flowers of the Andromedas, *Pieris floribunda* and *P. japonica*. The flower buds of these invaluable broad-leaved evergreens are decorative all Winter, as are those of the beautiful *Mahonia aquifolia* of our Northwest. Then, of course, there are the two early-flowering Honeysuckles, *Lonicera fragrantissima* and *L. Standishii*, whose fruity perfume flies to meet one all across the garden. These are rather ungainly shrubs and may be tucked away in the shrubbery, but not on any account omitted. And there are numerous early-blooming Rhododendrons—mucronulatum, dauricum, praecox, dauricum album and *nobleanum*. Given half a chance Forsythias flower at any time, however untimely seeming, and the Japanese Quince is not far behind them, nor the dainty Apricot, *Prunus tomentosa*. And of course there are a vast number of bright-hued stems—Dogwoods, Viburnums, Kerria and the like, that add beauty and color to the early scene. But one must come down to earth, for there are all sorts of small gay creatures thrusting up out of the wet earth and asking for notice.

Snowdrops come first, *Galanthus byzantinus* and *G. Elwesii*, and then the little common *G. nivalis* in fountains of frost on shaded banks, with Winter Aconites, like forward Buttercups in green-gold patches, among them. Of Crocuses there are many before the fat Dutch varieties get under way. *C. imperati* sometimes blooms in February and almost as impetuous are *biflora* and the many lovely forms of *chrysanthus* some of which in their impatience last year flowered in December, *chrysanthus Fleischeri, hyemalis, Korolkowi, Sieberi, susianus, Tomasinianus* blue, white, yellow and orange. Among other very early-flowering bulbous things are *Bulbocodium vernum, Scilla bifolia* and *S. sibirica, Chionodoxis, Hyacinthus amethystinus, Leucojum vernum*, the three-toed. Difficult, crisp and pert *Narcissus asturiensis, N. bulbocodium* and *N. minimus*, all flowering in February or early March, the two baby Trilliums, *T. nivale*, and *T. rivale*, only two inches tall, *Corydalis bulbosa* with curious scrolls of leaves and flowers hunching out of the ground and, where it is hardy, *Cyclamen europaeum*.

One of the earliest and brightest flowers to bloom in the garden is the Spring Adonis, *Adonis amurensis*. Its round buds appear so early that anxious guardians tremble for its life and long before frosts have ceased its yellow suns shine forth, in defiance of all common sense. The Lenten Roses, *Helleborus orientalis*, also unfold their blossoms in late February in this neighborhood, revealing strange uncertain tints of mulberry, green and pinkish cream. They like shade, and one can hardly have too many of them, for they are interesting in the garden or copse and splendid for cutting, lasting a long time in water.

COOL AND FAIR

Three handsome Irises flower early in northern gardens and should not be neglected. The first is usually considered a form of the second, *I. reticulata Krelageri*. It lacks the delicious fragrance of *Iris reticulata*, and the blossoms are pinkish instead of royal purple marked with gold, but it is out two weeks ahead of the type. They both like sun and sandy well-drained soil. The third Iris is *Persica*, with huge blossoms, almost stemless, in which are blended a sort of sea-green and cream with almost black markings. They must be given the best drained and sunniest spot available. My bulbs do not flower every year, but I notice that if the preceding Summer is very hot and dry I can usually count on these lovely fragrant flowers.

One of the earliest true blue flowers is *Pulmonaria angustifolia* which, quite surprisingly, is not often offered, and which is nice planted beside the pink-

(Continued on page 69)

Clean, polished walls of Gray and White Carrara are the basis of beauty in this modern kitchen. Venetian blinds, shelf recesses and cabinet trim done in Chinese Red Waterspar Enamel bring gayety into the room. Ceiling areas in Wallhide Semi-gloss Paint tinted to a soft gray, and White Waterspar on door and cabinets, round out the kitchen's color scheme. Note the use of smart inset mirrors in the door.



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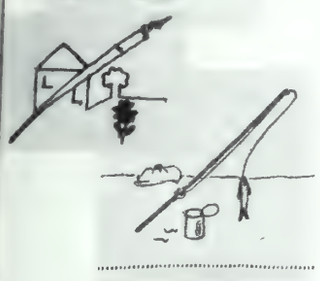
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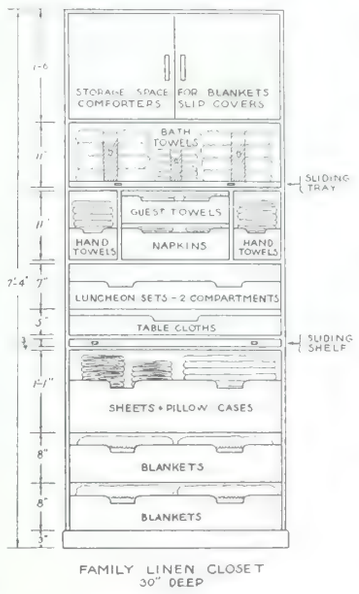
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30" DEEP

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February blooms

(CONTINUED FROM PAGE 66)

flowered Joseph and Mary, *Pulmonaria saccharata,* with its hairy spotted leaves. Both disappear not long after flowering, so it is important to mark the place where they live. Primroses and Violets are often to be found in early March, especially the blue-flowered Primroses which seem to have no patience at all with being held back by the weather; and the wild English Violet, *Viola odorata*—lavender, mauve or white, and deliciously sweet. And there are more things if one chooses to poke about. On a rough bank one may find those two tramps, the Coltsfoot, *Petascites fragrans,* and the little starry Celandine, *Ranunculus ficcaria.* Two early climbers are the Naked Jasmine, *Jasminum nudiflorum,* and the small sweet *Akebia quinata.* Among shrubs is the native *Dirca palustris* that grows from New Brunswick to Montana and south to Florida, in rich damp woods, and which very early materializes pale yellow leaves and tiny flowers of the same tint, pendent and quaint. It should not be planted where the shrubs will crowd it from our sight.

Trays

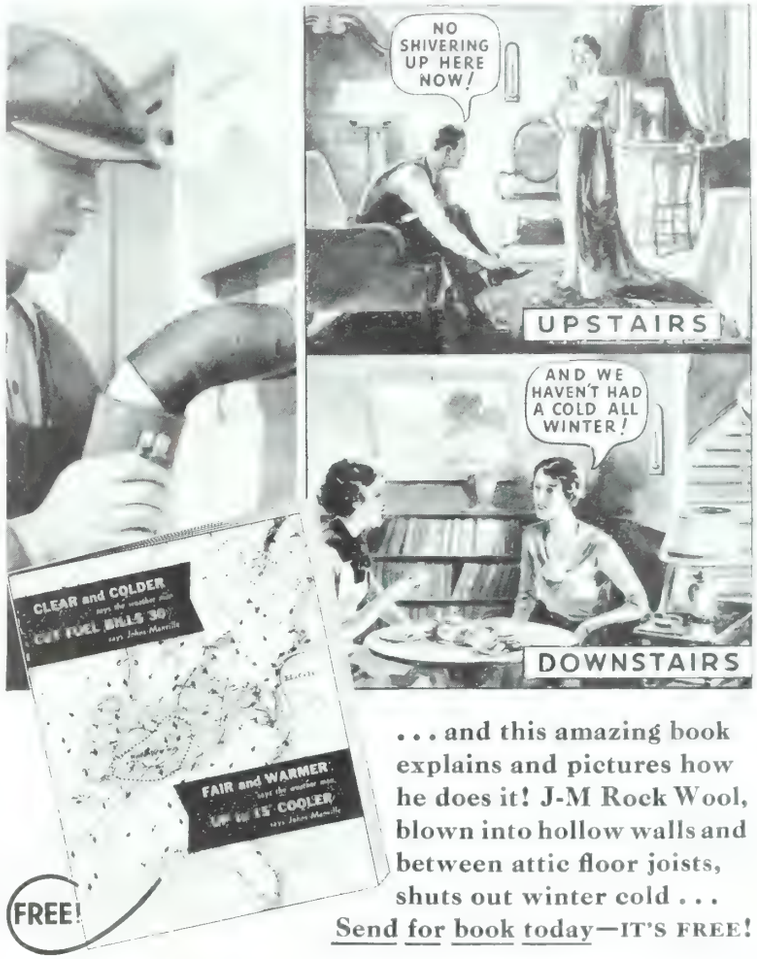
THE STERLING silver tray, once that rarely used luxury, usually remaining on display on the sideboard, now comes in for a variety of modern uses. Today our sense of convenience allows us to take it from the shelf and put it into new service, changing its rôle to one of real necessity. The tea tray frequently makes the perfect impromptu bar during the mixing and service of cocktails or highballs. Smaller service trays answer as practical coasters to hold a few glasses for the less formal drink. The sugar and cream tray is often pressed into the same sort of use. The luncheon tray—large and circular—lends itself to no end of uses. Hors d'œuvres, salads and relishes can be temptingly presented on its shining surface. In its more decorative moments, it makes a striking foundation for a center-piece to hold fruit and flowers.

In the photograph on page 31 starting at the upper right hand corner, reading down: Tiffany & Company contributes the first tea tray distinguished for its simplicity and perfect execution. The International Silver Company manufactures the next, its Georgian details give it authenticity. Frank W. Smith makes the coffee tray with the simple flange. The convenient cocktail tray with handles is by Reed & Barton. The graceful liqueur tray next is designed by Brand-Chatillon. At the extreme upper left of the picture is Rogers, Lunt & Bowlen's William and Mary design. Reading down, the next one is Towle's useful Craftsman model. The small tray with the Chippendale edge is one of Gorham's many successful designs. The round one next is also good for various purposes: Alvin Corporation. The Watson Company manufactures the next one—excellent for a variety of uses. R. Wallace & Sons manufactures the generously proportioned luncheon tray.

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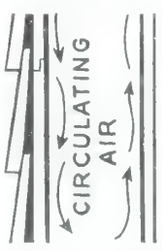
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"Guest Cruises"

Cooking with gadgets

(CONTINUED FROM PAGE 47)

cracks in the bottom. Put a little good Kirsch in a small enamel pan. Now remove the whites from the ice-box, and put them in the bowl of the electric egg-beater and beat until stiff, then add gradually the sugar, continuing beating until very light. I hope your beater is in a cool spot, as this is much safer. Unpack the mold and place ice cream in center of sponge cake. Cover immediately with the meringue so that every bit of cream and cake is well covered. Now place the eggshells open side up on top of the meringue, push them down in a little way, and pop the board right into a very hot oven, shutting the door. It will brown quickly, so watch carefully, but don't open the oven door too wide. When brown, remove from oven and pour a little of the Kirsch, which has been previously slightly heated, into each eggshell. Light the Kirsch and send blazing to the table.

TOMATO AND PEA SOUP FOR EIGHT. To what more ideal use could you put your fancy can-opener, screwed to the wall, than to make the above soup? You can have the thrill of opening no less than three different cans of soup. But before you do this, you must use the nifty shredder on your Kitchen-Master, or whichever variety you own, to shred two carrots, one tender white turnip and a small section of a green cabbage. Now cook these vegetables in the contents of one can of consommé until just tender (about seven or eight minutes). In the meantime open two cans of pea soup and one can of tomato soup, and add them to the consommé when the vegetables are done. Heat to boiling point and add three teaspoons of sherry. When it boils serve at once, with a few fried croutons in each plate.

NOODLES A L'ARLEQUIN FOR EIGHT. Here is where we make use of the noodle-cutter which is known as the rotary mincer, because it also minces parsley, cabbage, mint and so forth. We will use it to cut our homemade noodles. To make the paste, break six whole eggs into a bowl and add a half of an eggshell full of cold water for each egg. Beat with a fork until mixed and then add gradually about a pound of ordinary flour or enough to make a stiff paste. Flour your hands and knead the dough well until it is elastic to the touch, adding more flour if necessary. Cut off a little piece of it and if you can see no moisture and it appears to have air bubbles it has been kneaded enough, and should be allowed to rest awhile. Then toss a handful of it onto a lightly floured board and roll it out into a thin sheet, almost paper thin. Lay this aside near a fire or near the sun while you roll the rest. When they have all dried out a bit run the noodle-cutter firmly across, cutting ten strips at a time. Hang these to dry somewhere while you hard boil two or three eggs. Also prepare enough toasted bread crumbs so that when they are sifted you will have a cupful. There is a purée-making gadget which can be used to make these bread crumbs out of little bits of toast, but the good old rolling pin is quicker.

When the noodles are dry and you are ready to cook them, plunge them into plenty of actively boiling salt water, and cook until tender, but not floppy. In the meanwhile, grate the yolks and whites of the cold hard boiled eggs on your finest grater. Also melt half a pound of butter in a deep pan and let it cook slowly until it browns slightly, then increase the heat and when the butter foams way up add the grated egg which you have mixed lightly together with the toasted bread crumbs. Drain the noodles thoroughly, then pour the butter and crumbs over all, add a sprinkle of salt and a little dash of cayenne and fresh ground pepper, toss with a fork until the noodles are well buttered all over and serve very hot on hot plates.

CROWN ROAST OF LAMB, POTATO BALLS, PINK APPLE-BALLS AND MINT SAUCE FOR EIGHT. The potato-scoop does double duty in this recipe. First make the apple-balls. Peel eight large delicious apples and with a scooper make as many balls as possible, placing them immediately in water containing a little lemon juice. Put the peels and remains of apples in a pan and add two cups of water. Cook until skins are tender, then strain through cheesecloth. Boil this juice five minutes, then measure it. Add two-thirds as much sugar as you have juice and boil rapidly until it sheets from the side of the spoon. In the meantime boil the apple-balls gently in the water in which they were soaking and to which you have added a little granulated sugar. When just tender and not falling apart drain them and to a little of their juice add a touch of red vegetable coloring. Dissolve well, then dip the balls in and out to give them a faint blush of red. Place on glass plate and pour the jelly over them when cooled enough not to break the plate. Place in icebox to chill.

Now make the mint sauce. Wash a bunch of fresh mint carefully. Remove the leaves and chop or mince them very fine with the little rotary mincer mentioned in the noodle recipe. Boil together in an enamel pan one cup of vinegar, ¼ cup of water, one cup of sugar and ½ teaspoon of salt until syrupy. Put the very finely chopped mint in a bowl and pour over it the boiling syrup. Cover tightly until ready to serve.

Order a crown roast of lamb of sixteen chops but ask the butcher not to fill the center with chopped meat, and ask him to send the little frills for the ends separately. Also order a thick slice of salt pork cut in one-inch cubes. Place one of these on the ends of each bone to prevent charring while roasting. Place roast in a roasting pan with ½ cup of water in which you have dissolved a teaspoon of salt. Set in a very hot oven (500 degrees) for fifteen minutes. Then reduce to 350 degrees. Baste frequently. Allow fifteen minutes to each pound of meat. In the meantime fry in a big iron cocotte on top of the stove four cups of little potato-balls (which you have scooped out of big potatoes) in plenty of butter until golden brown and tender. When the roast is done, remove the bits of pork and replace them with the paper frills. Fill the center of the roast with the potato-balls, garnish the platter with parsley and send to table at once. Pass

(*Continued on page 72*)



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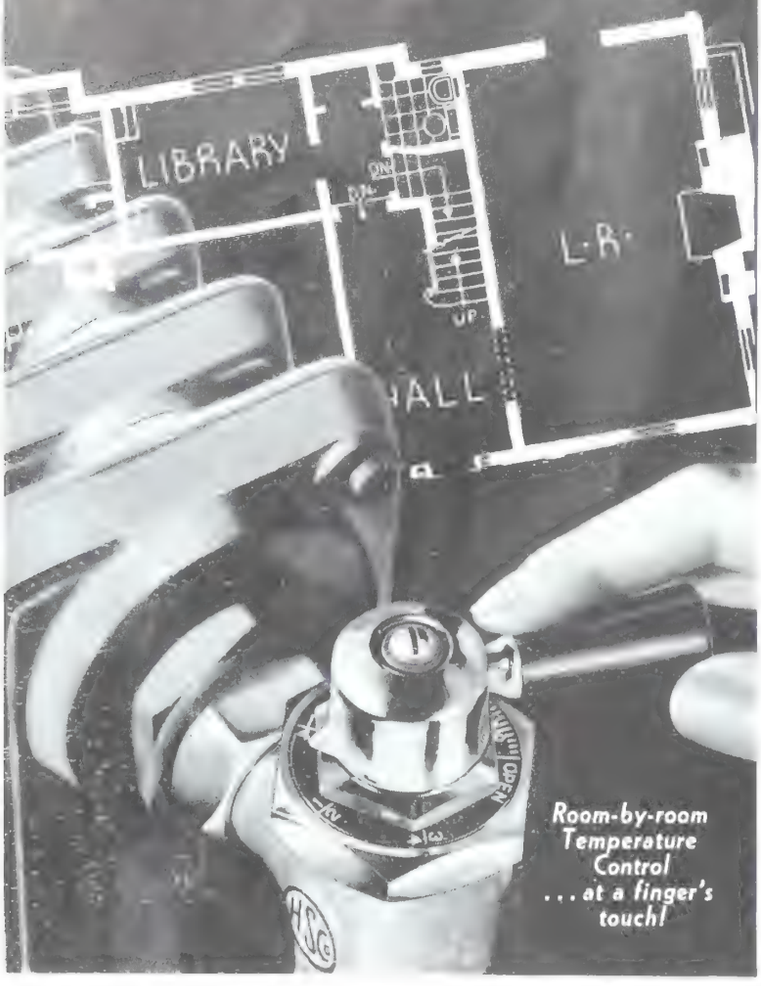
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Cooking with gadgets

(CONTINUED FROM PAGE 70)

the upper ends and bring to the boil. Cook until tender, then drain well. Put the beans in a hot dish and season with salt, pepper and a little sugar. Add the cream.

STRING BEANS IN HAVARTI BUTTER FOR EIGHT. Boil three pounds of string beans in cold water for about an hour and then, with the little bean-cutter, string them and cut them up fine. Cook them until tender in plenty of rolling salted water. In the meantime place half a pound of butter in a deep part of the pan and as soon as the froth falls, skim carefully and leave it on the fire until it begins to brown slightly; then remove it from the fire and season it with salt and pepper and the juice of half a lemon. Drain the beans well when they are cooked and put them back in a big pan. Pour the browned butter over them and toss them around in it over a low fire. Serve in a hot dish.

ITALIAN SLICED TOMATOES. When the next tomato season comes around, try this Italian recipe. Use the new chromium-plated tomato slicer. Choose tomatoes that are green but just on the point of getting a little pink in spots. Wash them and slice them and cover them with a good French dressing made of Italian olive oil and red wine vinegar. Sprinkle them with finely chopped parsley or *fines herbes*. Serve Italian bread with these, and serve them as the first course.

BUTTERSCOTCH AND WALNUT SUNDAE PARFAIT FOR EIGHT. Several gadgets may be used in making this dessert. Crack a dozen fine English walnuts with your nutcracker, and chop them up medium fine in a nut chopper. With kitchen scissors dipped in boiling water cut into small pieces eight uncooked dried prunes (the big soft kind), also eight dried figs and a dozen dates. Wash half a cup of seedless raisins and soak them a while in a little lemon juice (use the handy little cocktail lemon squeezer). Heat some good liquid honey by placing the bottle in a pan of hot water. Drain the raisins and add them to the rest of the fruit, not forgetting the nuts. Pour over the fruit three tablespoons of honey over the heat and mix well. Now whip two cups of cream until just stiff with the egg-beater of your electric food mixer and put the fruit into it. Serve very cold.

EGG-PLANT, TOMATO AND CHEESE FOR EIGHT. Here is where that handy big slicer works overtime. Also its first cousin, the cheese-slicer, may be used. Peel two or three small egg-plants and adjust the blade of the big slicer to make half inch slices. Slice the egg-plant lengthwise so that you make at least twenty slices. With a cookie-cutter cut circles of uniform size out of the centers of these slices. Dip each slice in a saucer of olive oil and put them in a shallow pan that will hold them all. Sprinkle with salt and pepper and place under a hot grill to broil five minutes, then turn them over to broil on the other side five minutes. In the meantime adjust the slicer to make quarter inch slices and slice enough tomatoes to have ten slices of the same approximate size as the egg-plant. Now with the cheese slicer cut ten slices of cheese and cut them into circles the same [illegible] Wash [illegible] plant is done, place a piece of tomato on ten pieces of the broiled egg-plant and then cover with the sliced cheese and top with the rest of the egg-plant, spreading them evenly over the dish. Place the dish in the oven and bake until the cheese is well melted. In the meantime make some half inch slices of white bread on the slicer and cut them into circles with the same cookie-cutter, and when ready to serve the egg-plant toast them lightly and serve them with the egg-plant.

LEMON AND WHITE WINE CREAM FOR EIGHT. Again the electric egg-beater is put to work. Also the orange-juice extractor. Squeeze the juice of two lemons from which you grated the rind. Dissolve a heaping tablespoon of corn starch in a little cold water. Open a bottle of good white dessert wine and put it in the top part of an electric double boiler. Add to the wine a cup of granulated sugar and the lemon juice and grated rind and put the pan directly on the fire; bring the wine to the boiling point, then gradually add the cornstarch. Put boiling water in the bottom of the double boiler and continue to cook the wine in the double boiler, adding gradually the well-beaten yolks of seven eggs. Continue to cook, stirring all the while until well mixed and thickened, but don't let it get too hot. Cool and place in refrigerator to get very cold. When ready to serve it, put the whites of the eggs in the bowl of the electric beater and beat until stiff. Fold these into the cream and serve in tall glasses with macaroons.

TANGERINE COMPOTE WITH ORANGE FRAPPÉ FOR EIGHT. With this recipe you may exercise the electric orange-squeezer and the ice-cream freezer tray with a dasher that you bought for your icebox. First grate the rind of two oranges, then prepare two cups of orange juice and four tablespoons of lemon juice. Boil together for two minutes in an enamel pan two-thirds of a cup of granulated sugar with two cups of water and six tablespoons of white corn syrup and the grated orange rind. Cool, add a tiny pinch of salt and the fruit juice. Strain into refrigerator pan, adjust the cover securely, spill a few drops of water on the floor of the freezing compartment and immediately place the tray on it. In about an hour push the dasher back and forth several times. Repeat the process about every twenty minutes.

The frappé should be ready to serve

(*Continued on page 74*)



THE potato scooper at the left makes tiny potato or melon balls. Next is a butter curler; finally, this Bean-X [illegible]

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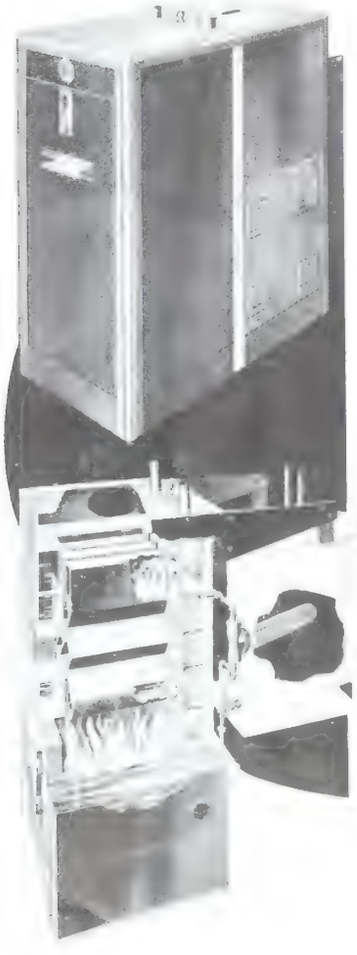
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Cooking with gadgets

(CONTINUED FROM PAGE 72)

in three or four hours. In the meantime make a syrup by boiling together for five minutes one-and-three-quarters cups of sugar with one-and-a-quarter cups of water. Add a few drops of lemon juice. Peel six mandarin oranges, removing carefully every bit of white. With a sharp knife cut them in two and remove as many seeds as possible without spoiling the shape of them. Add them one or two at a time to the syrup and boil until slightly transparent, but don't let them fall apart. Remove them carefully and place them around the edge of a glass plate. Boil the syrup down until it threads and pour it gradually over the tangerines. Place in icebox to chill and when ready to serve pile the orange frappé in the center and serve at once.

RED CABBAGE SALAD FOR EIGHT. I'm sure you have often wished you could think up something to do with that remarkably efficient shredder of yours. The potato ricer also comes into its own in this recipe, even the rotary mincer gets into action. In fact, an ideal recipe for the use of gadgets.

Remove the outer leaves and tough core of a two pound red cabbage. Shred it with your fine shredder. Parboil it in salted boiling water for a few minutes, then pour cold water over it and drain well. Now pour over it a cup of tarragon vinegar and salt and pepper it. Let it marinate an hour while you hard-boil ten eggs, and cool them. Also chop fine equal parts of shallots, fennel tops and tarragon leaves (fresh or pickled), using the mincer. There should be about a teaspoon of each. Now drain the cabbage well. Put the yolks of six of the eggs through the potato ricer into a bowl. Stir into them to form a smooth paste, a cup of heavy cream, salt and pepper to taste, and the juice of one lemon and the chopped herbs. Add the cabbage and mix well. Pile in center of a cold bowl and garnish with a wreath of the remaining hard-boiled eggs sliced evenly with an egg slicer. Polka dot the rest with thin slivers of crisp radishes.

EDITOR'S NOTE: All of the gadgets illustrating this article are from Hammacher Schlemmer, except the potato scooper and butter curler, which come from L. Lagneau.

Roses

(CONTINUED FROM PAGE 39)

recognized as important varieties are: [illegible]

The cut-flower Rose usually comes solitary on long stems. The plant is generally upright and compact, the bud is longer and the bloom fuller and of better form, but because the blooms come singly, they do not afford the color effect produced by the decorative type. Conspicuous cut-flower varieties are: Alezane, Ambassador, Better Times, Briarcliff, Caledonia, Countess Vandal, Dotty, E. G. Hill, Essence, Gloaming, Grenoble, Joanna Hill, Margaret McGredy, Mary Hart, McGredy's Ivory, Mme. Butterfly, Mme. Jules Bouche, President Herbert Hoover, Roslyn, Souvenir, Talisman, Token, White Briarcliff.

There are a few Roses which are deemed exhibition varieties because of their super-size, doubleness and perfect form and which are always "in the money" at Rose shows. These sorts when well grown are of entrancing beauty, but the plant has to put up such an effort to produce the majestic blooms that it must not be expected to be as prolific. Good exhibition varieties are: Amelia Earhart, Dame Edith Helen, Edith Krause, Francis Scott Key, Lady Alice Stanley, Leonard Barron, Louis Krause, Max Krause, Miss Rowena Thom, Souvenir de Claudius Pernet.

There are other good garden Roses which do not fit exactly in those two definite classes but can "pinch hit" for either purpose. They generally have better blooms than the true bedding varieties but somehow do not entirely measure up to the cut-flower standard.

To be able fully to appreciate a variety, it is advisable to have several plants, possibly five or six but at least three. When space is limited, it is preferable to have fewer varieties but more of each one.

Bedding or decorative varieties show to better advantage in solid beds of one kind. For best effect, bedding varieties are planted close together, 14" to 16" apart on all sides, the object being a continuous blanket of foliage and bloom. Close planting is also a great help to Roses as it keeps the ground shaded at the same time that it prevents weeds. Therefore close planting is in order even with the cut-flower types or a collection of varieties.

We have some types of everblooming Roses which give best results when planted singly as specimens with plenty of elbow room for spreading and following their own natural bent. Pruning is restricted to removal of dead wood in the spring; the plants are reasonably hardy and will withstand quite severe winters, thus eventually reaching a large size. Such are Gruss an Teplitz, Frau Karl Druschki, S. M. Gustave V, Polar Bear, Prince Felix; for a continuous flowered hedge no material is better. Rugosas, red, pink and white, and some of their hybrids have wonderful hedge possibilities with always a dash of color nested in the peculiar, crinkled, deep green glossy foliage.

Climbing Roses are not always used to their best advantage. In principle, the flowering habit of a Rose can be intensified and the plants will be more uniformly covered with bloom if the canes are trained as horizontally as practical. Where this is impossible—as, for instance, on an arch—the same effect can be obtained by zigzagging the canes from one side to the other so that sections of the canes will be horizontal. When used as pillars or to cover a pergola, the base of plants, generally bare and "leggy" when the canes are allowed to grow straight up, can be induced to flower from the ground up if the canes as they grow are

(Continued on page 76)



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Roses

(CONTINUED FROM PAGE 74)

sprawled around the posts. This system may require more time to cover the top of the pergola but it will be well worth while unless it is purposely desired to only have the top covered with flowers. Ramblers (Dorothy Perkins type) are not adapted to solid walls or fences, their proclivity to mildew can only be overcome by free circulation of air as on a wire fence or any open support. Large flowering types are better adapted to solid supports.

Pillar roses are not used enough. They require small ground spaces, and, thus trained, a fairly large collection of climbers could find place in small home grounds to line up a drive or as a division line from another part of the garden. Of course some varieties are better for pillar purposes than others and the ever blooming types are the most satisfactory, as, for instance, Mme. Gravereaux, Blaze, Dr. Eckener, Golden Dream, Allen Chandler, Allen's Fragrant Pillar, Mercedes Gallart and Sarah Bernhardt. These are quite hardy.

We hear much of the lovely Mermaid, but most of us in the North bemoan its reputed tenderness. It is true that Mermaid will often freeze back to the ground, but it can be grown like a perennial or Buddleia if planted deep enough so that the union or bud will be three to four inches underground and the base is filled up with soil in winter. It will grow again from the base and bloom the same year—just like a Buddleia or perennial. From mid July to frost it is a glory of bloom.

Buying furniture

(CONTINUED FROM PAGE 30)

In short, no matter what the piece, look where you are not supposed to look and note signs of carelessness or short cuts. Generally, a piece slighted in appearance will go the rest of the way and be decidedly poor in construction.

And now about buying.

One most important thing in buying furniture for your home is to remember that you never get something for nothing. In no commodity is it more axiomatic that price is an index of quality. Of course, there are always exceptions, "good bargains," etc., but generally this is the case. When one considers that most of the value of a piece of furniture lies not in the material but in the workmanship, and that skillful cabinet men command substantial wages, such a fact is evident.

Another important point. Don't balk at the cost of a piece that seems a trifle higher than that asked for another piece. Ask the salesperson a few questions. Is it made better? Is it real mahogany as compared with some of the cheaper so-called mahoganies? Is it birch or some other wood stained to [illegible]? Frequently high first costs are in the end cheaper. Probably both in your home and your office you have at the minute a Windsor armchair purchased, say, for five or six dollars, that in a year or so required both repair and regluing, when two additional dollars spent in the beginning would have purchased a really substantial chair.

Purchasing hand-made or factory-made furniture is a matter one's pocketbook must decide. It is impossible to compare hand-made furniture with the quantity-production furniture of a factory. Each is comparable only with itself, and each should be bought only with an eye to that particular class. If you decide to get factory furniture, buy the best obtainable. If the store is willing to tell you whose factory product they are giving you, so much the better. You may get a line on the quality of such a factory's product before you buy. If you have made a choice of hand-made, get the best in that—not necessarily the most elaborate—but the best [illegible].

While generally hand-made furniture is best, "hand-made" is no longer always the leisurely, painstaking process of a craftsman that it used to be. Trade practices and competition have been responsible for considerable misuse of the term. So there is furniture made by hand which is good and some by no means as good as the fine factory grades now on the market.

If you have an apartment or a small house to furnish, you have no doubt arrived at this cross-roads: "Shall I try antiques?"

For an occasional flier to use as a scatter-piece through the house, you may be able to get something very nice—particularly at this time. But it is something of a job to furnish a house completely in antiques unless you have had a long start. If you are an "antique bug" and feel you really know the subject, go to it. If you are not an antiquarian, better stay away from it and resist the "real old Bannister back," made in a rear room on Richmond Street.

Having put such temptations behind you or succumbed—there remains very interesting furniture in both maple and mahogany from which to choose.

At the present time maple factory furniture is better in design and quality than it has ever been. Warm, cheerful, and easy to live with, maple seems to be finding its place in the sun. Its use is varied, and it is especially attractive in bedrooms and living rooms of small houses or apartments. New England Maple and the so-called rock Maples are the best for this purpose.

Then there is mahogany, more stately and dignified than maple. The rich quality of its grain is said to have been first noticed in 1595, by a carpenter on Sir Walter Raleigh's ship, and later in the early 18th Century it was used for the first time in furniture by a cabinet-maker, Wallaston by name, working for Dr. Gibbons in England.

While genuine mahogany is a wood indigenous to the West Indies and Central America, there is a lot of so-called commercial mahogany which is really not true mahogany at all. The Philippine Islands furnish many such varieties, now generally labeled in the

(CONTINUED ON PAGE 78)

HOME FINANCING

HOUSE & GARDEN invites you to [illegible] the services of the Home-Financing Department conducted by John R. Hoyt, M. A. I., real estate specialist. Please address Home Financing Counsel, House & Garden, 420 Lexington Avenue, New York, New York

I wish to arrange some plan whereby I will have an income about ten or fifteen years from time of investment, said investment to be made now from borrowed capital. The ten or fifteen years time would be given to paying back the borrowed capital. An income of $100 per month would be sufficient. The problem I wish you to solve for me is whether or not this is at all possible, and, if so, whether or not an apartment house would be the proper investment. Also, what size investment would be best.

I have been thinking of a square four-apartment house, each apartment consisting of living room with bed closet, dining alcove, kitchenette, and bedroom and bath, furnished. They would have to rent for about $[illegible] an apartment. I would want it located near a school so as to rent to teachers during winter months, and on a through street that would bring tourists.

Is it possible with very small capital to borrow and leave property in trust with bank or finance company until paid for? What security would be required? —N. M

A. Our feeling is that the best way to find the investment you are seeking and on the terms of purchase you desire is to make inquiry at your local bank as to what properties they may have for sale. Your local real estate men may also know of some such properties.

During the past few years many real estate mortgages have been foreclosed by banks, and banks, not desiring to own real estate, are willing as a rule, to resell such properties to responsible buyers on good terms as to amount of initial cash payment, interest rate and term of mortgage for the balance of the price of the property.

Should you succeed in securing a property of the type you are seeking, we believe you would be wise to have a competent local real estate agent manage it for you. Your local bank, no doubt, will advise you on this point.

Our feeling is, that the right type of apartment house usually produces a steady income, although a well located small business property often proves to be a satisfactory investment.

Q. *Due to my husband's poor health and the depression, we have lost our home and all other real estate.*

Our family consists of four and our combined monthly income is about $125. We can pay in cash for ten acres of farm land at $15 per acre and get an option on that much more.

Is it possible to secure Federal aid to build home and outhouses, spreading payments and interest over a period of [illegible] years? Our equity [illegible] would be small.

A. Our understanding is that the Resettlement Administration at Washington is organized to help just such people as you who want to establish themselves on a farm and have had experience in farming. We suggest you write directly to the Resettlement Administration at Washington, D. C.

You might also ask your local bank to put you in touch with the local office of the Federal Farm Loan Bank, as these banks are organized to make long term farm loans and we believe they could help you.

Q. *An attractive property has been offered me for $8,000. The seller will accept 60% on mortgage. I can put up the $3,200 which will exhaust my reserve, but feel I can save $40. monthly from my income.*

Please advise me the best method for taking up the balance, i.e., [illegible] by straight mortgage on short term or through building and loan associations or other companies. H. M. S.

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Victorian in Springfield



THE home of Mrs. [illegible] Ames in Springfield, Massachusetts is as Victorian as an antimacassar but the point of the [illegible] is well taken with these pictures. It is bright and lived in, and among only the most charming aspects of the period arranged by Brad Buttfield who revels in things Victorian. Two views of the library and one of the music room are illustrated. To the left is the fireplace in the library



THE color scheme of Mrs. Ames' library is red white and brass color— ken from the wall paper hich is white moiré with lowered drapery border red and brass. The rug brown with a red bor- r. Before the fireplace, ove, is a brass colored lvet chair. The same aterial covers the sofa, own at right, flanked two white leather airs and facing a red ndurov chair. Red glass nd crystal chandelier



ABOVE. One end of the music room, showing the sofa covered in turquoise blue damask with pale rose satin and fringe. The chairs are papier mâché finished in black lacquer inlaid with mother of pearl. The seats are turquoise blue damask. For background there are the walls covered in fuchsia-colored metallic paper and the black rug with light turquoise [illegible]

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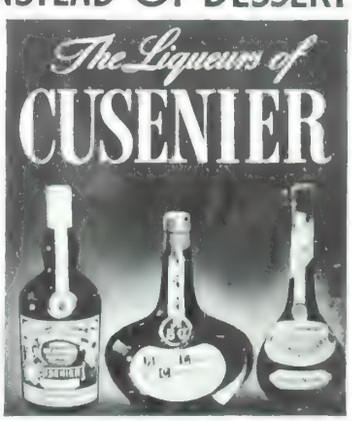




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by helena rubinstein

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helena rubinstein

8 East 57th St., New York City

PARIS LONDON

Little tables

(CONTINUED FROM PAGE 22)

[illegible] opment is the dual-purpose table, as [illegible] these days. Thus we have an innocent looking card table that opens out into [illegible] ern table with sections for magazines: [illegible] den: tables with brilliant fishes swimming [illegible] tops the modern coffee table sketched on page 22, which opens out to twice its size, as well as countless book tables and tables [illegible]

In the matter of period design, you'll see more good 18th Century English and conservative modern types than anything else as these styles are flourishing at present. Empire is still a big factor, and small Directoire tables are always a delight. There also appears [illegible] adaptation [illegible] in Regency Florida, after its excursion into the Spanish, seems to be turning towards French provincial as an antidote.

Blond woods and pickled finish are the big news, such as the pine pieces shown in the frontispiece of this article. In modern furniture, we find light woods predominating—primavera, holly, harewood, aspen, natural maple, with frequently the use of two-toned woods—dark with light insets. There [illegible] used in modern furniture, in light colors and in white. Mahogany, of course, is the favorite wood for typical 18th Century pieces, also fruit woods and pine. Jean-Michel Frank, the French decorator, covers small tables with parchment which looks like bone, and in this country much leather appears as furniture embellishment. Mirror and glass are used freely, metal sparingly. If you crave a shimmering glass table, look at the all crystal table in the frontispiece, the modern white lacquer table with its plate glass top, shown on page 22, and the Chippendale coffee table on page 23, which comes in black and gold lacquer with a gold mirror top. Also the tiny tête-à-tête smoking table sketched on page 22 with its slender legs, as well as the base, made of shimmering glass. The sparkling effect of this gay little piece of furniture is further enhanced by a practical chromium top which is fitted with two removable crystal bowls used as ash re[illegible]

Mirrored glass and plate glass, both tinted and clear, are used increasingly in decoration, particularly as tops for small occasional tables. There are two [illegible] flesh and blue. We find this type used on both large and small tables, on desks and on chest of drawers. The colors in mirrored glass are flesh tint—a faint sun-tan effect—warmer and more flattering to a room than the ordinary white mirrors; deep blue widely used for decorative accessories as well as table tops; gunmetal and gold.

Practical note: One prominent furniture manufacturer is bragging about [illegible]

(CONTINUED ON PAGE 24)











1. Smart night table, part of modern bedroom set; ash burl and sycamore, knobs of chromium and darker sycamore: Sloane. 2. Chinese-modern coffee table, blond walnut, white leather top: Jane Smith. 3. Delicate 18th Century table with lots of room on account of its three shelves; mahogany with brass gallery: Altman's. 4. This graceful night or end table, adapted from Chippendale lamp stand, is maple: Gimbel's. 5. Small mahogany commode to be used as end table: Arden Studios. 6. Modern design by Gilbert Rohde, laurel with glass top: Flint & Horner



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Lewis Daniel
Adolph Dehn
Christian Dull
Don Freeman
Gordon Grant
J. Knowles Hare
William Heaslip
Albert Heckman
Leon Hoffman
Andrew Karoly
Robert Lawson
W. R. Locke
Isaac Lucioni
Margaret Manuel
Jos. Mercandetti
Ira Moskowitz
Jerome Myers
F. Nankivell
H. A. Oberhauffer
Frederick Owen
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Questions our readers have asked

Q. [illegible]
[illegible] *reclaim the natural brick of a fireplace* [illegible]

S. J., Brooklyn, N. Y.

A. [illegible] will take off the covering of paint from the wood. After cleaning off all of the surface paint, rub in the direction of the grain of the wood with steel wool and paint remover, followed by careful wipings with a rag. Another method would be to burn the paint off with a blow torch and finishing by brushing the wood with a stiff steel brush.

One or the other method could be tried on the brick. It would still be necessary to use something to rub out the paint which has penetrated, such as emery cloth or a carborundum brick, and to do this without spoiling the natural texture of the brick would tend to be difficult.

Q. *My rock garden presents quite a charming appearance in the Spring and early Summer, but later in the season it gets quite overgrown and I find, the following Spring, that many of the choicest plants fail to reappear. I have thought that they Winter-killed, but perhaps they were smothered by the ranker growing plants in the latter part of the previous Summer. How should I care for the rock garden in the Summer to [illegible]*

A. ROCK plants are of two sorts, the small, compact ones, and the more vigorous, spreading kinds. Both are valuable and necessary to a pleasing rock garden composition. The spreading ones, however, often make a nuisance of themselves because of their rampant growth. Many sorts need to be ruthlessly trimmed back, or even uprooted entirely in the Summer, to prevent their smothering the less vigorous varieties. Some sorts, even, should not be admitted to the rock garden at all if any choice plants are also to be included. As Stephen Hamblin says, "If you buy Stringy Stonecrop, *Sedum sarmentosum*, throw it away before planting it, or the little garden will soon be nothing else". Creeping Phlox might be put in the same class, although a little of it is valuable for certain combinations. Many of the other *Sedums*, the *Aubretias*, *Arenarias*, *Cerastiums*, *Veronicas* and *Nepetas* need to be restrained. Even some of the lovely Thymes will get out of hand. As soon as the Spring blooming season, the gayest in the rock garden, is over, cut back such rampant sorts severely, especially where they tend to surround other less sturdy plants. Keep doing this through the Summer, so that at no time will growth get ahead of you, for the damage can be done in a very few days, particularly if there comes some moist, humid, weather that will encourage rotting of foliage that is too heavily covered.

Q. *My living room is very unattractive. The various pieces of furniture just don't seem to get along together. I think the color scheme is at fault but can't decide how to change it.*

I am about to purchase a new carpet, glass curtains and draperies and would like your advice on these and any alterations you think should be made in the room as it is now.

The furniture is as follows: A Louis XVI carved mahogany piano; large davenport covered in rust velour with a wing chair to match; an antique set of Victorian walnut consisting of a love-seat, armchair and straight chair—all with green upholstered seats and flowered green, rose, gold and blue backs; Chippendale mahogany secretary and chair.

The walls are [illegible] The fireplace is crotch mahogany with dark green tiles.

[illegible]

A. THE color scheme is the source of confusion in your living room. A few changes should correct this effect.

A soft gray rug should be a good background for the yellow walls and for the green upholstery on the Victorian pieces. As the rust color covering on the sofa and wing chair would be out of key with this yellow, green and gray scheme, we suggest that you recover or slip-cover these two pieces in a chintz which can also be used for over-curtains. A gray chintz with a floral pattern in yellow and white would be effective. White glass curtains can be organdy or voile, ruffled and tied back.

(*Continued on page 88*)

TEA for TWO
(or dinner for eight)



Cane Cupboard, No. 7121 [illegible] *Table, No.* 7101 [illegible] *Arm Chair, No.* 7161A—$19.00. *Side Chair, No.* 7161—$13.00 (each)

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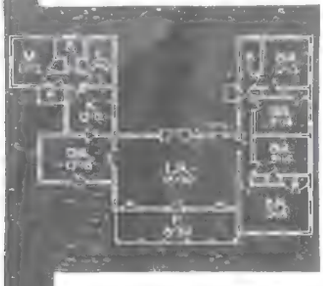
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Lighting

(CONTINUED FROM PAGE 50)

an object it is possible to give it greater or less importance.

The combination of direct and semi-direct lighting will not disappear from the home, as this ancient means of illumination offers great possibilities in some rooms. Carefully placed lamps, brilliantly illuminating a corner and leaving another in shadow can, when used with taste and imagination, create charming effects. We have a sense of comfort and intimacy that would not be possible with "clinical" type lighting.

The modern designer likes color, for by using it correctly he can change the entire characteristics of a room. He may choose a certain tone for two walls of a room and on the other two use an entirely different color. At the same time he may vary the tints of the electric bulbs and thus give just the right amount of warmth or coolness to certain parts of the room in order to achieve the desired effect. He delights in using just the right color for a large surface, throws upon it the light from a concealed source and so uses the reflected illumination subtly to light the entire room. He may wish to create a room that has, like its users, not one, but many moods. On one wall he uses a shade of yellow—gay and luminous—opposite a soft grey—calm, mellow and dignified. Or again he may wish to achieve sharp contrast by means of direct lighting and color. He uses a brightly illuminated spot against a dark wall, and there is dramatic composition in the juxtaposition of light, dark areas and shadows.

Considered with the question of illumination, color means light reflection. Light striking a surface is either absorbed or reflected and we speak of the "reflection values" of various colors. Mill-white reflects 87% of the light striking it, a black paint only 10%. Other values are as follows:

Cream 70%
Ivory 64%
Yellow 60%
Light Green 54%
Light Blue 45%
Aluminum 42%
Dark Red 14%
Dark Blue 9%

Illumination and color are inseparable and neither as a factor can be studied without full consideration of the other. A perfectly designed lighting fixture may be an absolute failure by the incorrect choice of surrounding colors.

The designer of today is finding in the voice of the research laboratory a new tone of aesthetic expression. He has full appreciation of proper illumination not only as a necessity, but as an additional means of design, supplementing line and plane. His choice of a color scheme is made while constantly considering the illumination problem and in their alliance he achieves both practicability and effect.

Science will continue to give the designer new materials—new ideas and new inspiration. His imagination leaps ahead of experiments when he hears about the development of a new paint that will absorb sunlight in the daytime and diffuse it at night. It is not inconceivable that in the future we may cover our walls with a substance that absorbs the sun's rays during the working day and then furnishes us with this excess product of our waking hours long after the sun has set. Our walls might be storage batteries of sunshine.

Freed from blights

(CONTINUED FROM PAGE 84)

done." Two years ago this rust appeared for the first time in England, where authorities, after experimenting, found little help from any known control.

Such was the outlook for this lovely flower when, last Summer, came the cheering word from across the continent that a rust-proof strain had been developed. But experienced gardeners were skeptical. The greenhouse grower to whom I gave part of my first lot of seeds—five separate colors and a mixture—was ready to bet any odds I would take that even if the plants started healthy they would soon become infected from the diseased stock in his benches.

He would have lost the bet, for the plants of the rust-proof strains remained perfectly healthy until the end of the season. In my own garden, for the first time in many years, I have cut Snaps for months on end; not only flower spikes but perfectly clean, normal foliage. Cuttings from them, rooted now for Winter flowering, are just as clean and healthy. And so one of my favorite flowers, which I was about ready to cross off the list, will remain, I hope, indefinitely.

The story behind these rust-proof Antirrhinums is interesting—interesting both as a human document and because it is typical of the work which has been done with other things, giving some idea of the debt which we gardeners owe to skilled and patient men of whom, often, we never hear.

This particular story goes back eight years, and begins with an idea. The idea came to Professor Samuel L. Emsweller, of the University of California, who, having been forced to the conclusion that the Antirrhinum rust disease could never be controlled by fungicides, conceived the development of a disease-resistant strain as a possible solution of his problem.

He first tried the plan of selecting disease resistant plants—a plan which had given successful results with several vegetables. But to his dismay he could find among thousands of seedlings, grown during several years, not a single plant, for a starting point, that was immune to the disease if exposed to it. So he decided to attempt to create one, and obtained species and varieties from every possible source. Among his new crosses he finally discovered several individual plants which seemed to possess immunity, but—in size, in flower spikes, and in color they were all worthless!

(*Continued on page* 84)

Notes on Plants for 1936

Plant Wayside's new Gladioli, here and there in the hardy border and among regular garden flowers. Evelyn Sangster did it last year. Effect was delightful.

Jack's friend Bob Johnson says Wayside have a fine selection of kitchen herbs. Look them up in catalog and start a herb garden plot. Don't forget that new mint!

Get six plants Wayside new chamois yellow Gaillardia.

Must send seed order at once to Wayside. They handle Sutton's Seeds. May as well have the best while I am at it.

Remind Jack that Wayside have a new Phlox called Columbia. It was a beauty in Molly's garden last Summer. And tell him to order some of their specially prepared lawn and plant food. Henrietta Benson says it is the secret of her winning the garden club prize last year.

For The Choice New Things Send for This Catalog

New white Delphiniums, new Asters, new Dahlias, new Korean Chrysanthemums, new Gaillardias, new Gladioli, new Roses —these are just a few of the new things.

No catalog published in America contains so many choice thoroughly tested new hardy flowering plants. It's certainly as a banner year for Wayside's worthwhile novelties.



Patent No. 118
New Price
PHLOX COLUMBIA
Strong plants 50¢ each
$1.75 — 4 for $3.00

In catalog are 16 full pages showing blooms in actual color, made direct from the flowers themselves. You know the plants you get will have blooms just as fine, [illegible] those shown in your catalog.

When you read the [illegible] Wayside's new things [illegible] absolutely depend on them being true in every way. You can feel certain that all the new things we offer, have first been thoroughly tested at Wayside Gardens.

But you will certainly be surprised at the moderate prices. That's easily explained in the fact that whatever we offer, is grown in large quantities so as to give you always the benefit of quantity production.

Send for this splendid new catalog of Hardy plants. Why be content with all the old things, when you can, for the same expenditure, have Wayside tested new ones?

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Prices Sturdy plants from 3 inch pots 50¢ per plant; three for $1.25 per dozen, $4.50. Includes all packing for shipment anywhere. FREE FOLDER.

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HEMEROCALLIS—GLADIOLI—DAHLIAS. The [illegible]

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ROSES

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WATER LILIES, Lotus, Plants, Instructive list [illegible]

Freed from Blights

(CONTINUED FROM PAGE 82)

In plant breeding, as most gardeners now know, some characteristics are "dominant" and others "recessive." The former are passed on, when the parent plant is "crossed" with another variety or strain, to the next generation. Anxiously Professor Emsweller awaited the development of the seedlings resulting from crossing desirable flowering types with his few immune specimens. The little seedlings started out with clean bright foliage. Diseased plants were placed beside them. On some the tell-tale black, pinhead rust spots appeared, but a fair percentage held their own—absolutely immune. Immune even when they were inoculated with the disease spores! And some of these immune plants had satisfactory blooms.

From these plants, with the help of commercial seed growers, have been developed the rust-proof University of California Mixture Antirrhinums, and also a number of named varieties in separate colors. The percentage of absolutely immune plants, from a batch of seedlings, ranges from 75 to 80. This percentage will probably be increased with further breeding and selection; but even if it is not, the grower need only destroy any susceptible plants, with the assurance that those remaining will never become infected. Other types and colors are being added this spring to the "rust-proof" list, such as Pinkie, similar in color to the popular Nelrose. The first Certificate of Honor ever awarded by the All-America Selections Committee was given last year to the University of California rust-proof Snapdragons.

Mention has been made of the decline of the Aster. This has been due to two distinct troubles, the Aster "wilt" and the "yellows." The former, like the Antirrhinum rust, seemed to be a hopeless obstacle to their culture in many sections. One observant grower, however, noticed that here and there an individual plant seemed to be less susceptible than others. He decided to see what could be done with straight-line breeding to "fix" this characteristic, just as this same procedure is used in "tracing up" varieties of vege-



DR. CLAYTON R. ORTON, who carried on Dr. W. A. Orton's experiments with wilt-resistant Watermelons. He has recently been working on rust-immune types of Apples, and has developed a rust-immune Red Cedar

tables or flowers. In straight-line breeding, a variety which tends to too much variation, or which has "run out," is reëstablished by selecting a single plant, or several of a fixed type and thus keeping the progeny within this single line, discarding all specimens which vary from it, until the desired type is thoroughly fixed.

The result of this work has been the development of strains of Aster which now cover varieties in Queen of the Market, Royal, Crego, and American Beauty types, and many named varieties which are so highly resistant to the dreaded wilt disease (fusarium) that gardeners who plant them may be confident that they will not fail from this cause. In sections where the Aster yellow is likely to prevent success with Asters, they may be protected from it by growing them under cloth. It has been discovered that this disease is spread by the Aster leaf hopper. The quality of the flower so grown is unusually fine, and many professional growers are adopting this system. Amateurs who have tried it report success. But with the wilt disease taken care of, many home gardeners who had given up Asters are now growing them successfully.

As to the Sweet Pea, we will have to wait a while longer before this old-time favorite is restored to its former position as one of the leading "everybody's flowers." Not that Sweet Peas are less liked than they used to be—on the contrary, like the nearly vanished Trailing Arbutus, they are only the more prized because they are not so universally available as formerly.

Some gardeners, having given up in despair the growing of the more modern Spencer and Ruffled Sweet Peas, have gone back to the old *grandiflora* type. While these appear to give somewhat more certain results, under adverse conditions, this is no satisfactory solution, for these too are subject to the same troubles, especially those affecting roots and stems, as their much more beautiful sisters. The common garden Pea, in fact, in some sections has fared little better, and its commercial growing in certain areas

(*Continued on page 86*)



DR. W. A. ORTON whose experiments with Watermelons and Asparagus produced wilt-resistant strains of these and many other fruits and vegetables formerly subject to fun- [illegible] constitutional diseases



Enchanted Gardens

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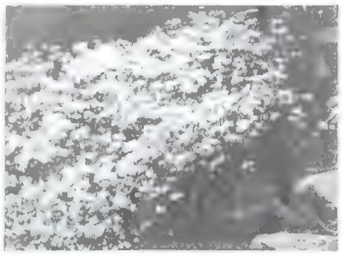
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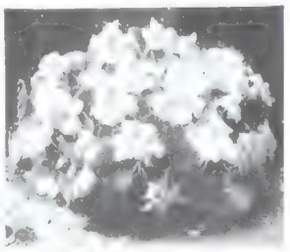


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Freed from blights

(CONTINUED FROM PAGE 84)

has been transformed. Victory in developing strains resistant or immune to the most serious of the Pea diseases is assured, it seems, and it is believed that in time the Sweet Pea also will be restored to those gardens which so reluctantly do without it.

Someone has said that wherever progress is evident in any particular field it will upon investigation turn out to be the lengthening shadow of a single man. Like most epigrammatic statements this one has another side, for each of these single men has, in turn, been influenced by the shadows of many who preceded him. In this particular field of plant breeding for disease resistance, one which is destined to become of momentous importance as the years go by, the shadow does not go back very far. Probably not one in a thousand of the readers of this magazine have ever heard of the man to whom it stems. And yet their lives have been directly affected by his work, and his contribution to horticulture is probably of much more practical importance than that of Luther Burbank.

They laughed at this mild pale student with a deadly earnest face—when he first proposed accomplishing by breeding what years of work by the entomologists and chemists had failed to achieve. But the wilt disease of Watermelon was then starting to wipe out an important commercial crop in the South, so he was allowed to try his hand.

When I [illegible] Dr. W. A. Orton, many years ago, his experiments with this crop were nearing success, with the development of the wilt resistant variety Conqueror. Then came word that in New England and other parts of the North, growers were plowing up their Asparagus beds—there was no way of controlling the ravages of the Asparagus rust. The Washington strains of "grass" developed by Dr. Orton, also working in Washington, were [illegible] in most catalogs they are now the only ones listed. Another crop was saved, and home owners could again plant their crops of this delectable succulent with confidence in its reputation for lasting a generation.

By this time the fame of Dr. Orton and his associates had spread through the scientific world, and men previously associated with him or inspired by him were carrying out his work at the experiment stations. In Virginia the Spinach blight was conquered, in Wisconsin, Cabbage, one variety after another, was rescued from the devastating "yellows." Cotton and Cowpea wilt were brought under control. And now with such varieties of Tomatoes as Marglobe and its descendants, developed by the late Dr. Pritchard, neither commercial nor home grower need longer fear the stem rot and nailhead rust with this universally grown plant. The latest addition to the list is Sweet Corn, several varieties of which are now resistant to the destructive "Stewart's Disease" which has worked havoc in the Northeast. Dr. C. R. Orton, who has developed disease resistant Watermelons for sections where the Conqueror type was not immune, has recently discovered (while working on Apple rust) rust immune types of Red Cedar—a lead for some progressive nurseryman to follow up!

It is strange that three of our greatest plant breeders—Orton, Pritchard and Van Fleet, of Rose fame, who at the time of his death was working enthusiastically on a blight resistant strain of Chestnut—should have passed on long before their work was finished. But their shadows, lengthening after them, fall across our gardens of today, even the smallest and humblest patches. And what has been accomplished so far is but the beginning. Roses that will not black-spot; Delphiniums, Hollyhocks and Phlox that will hold clean, strong foliage to the season's end; Beans that will not rust and Muskmelons that will not go down almost overnight, with the blight—these things are on the way to give us more beautiful and more bountiful gardens and less backache and less burden fo

Home-made electricity

Richard H. Pratt

SOONER or later, I suppose, all charming out-of-the-way houses will be blessed with light and power from the public service lines, but in the meanwhile it is possible for them to enjoy the conveniences of electricity by the simple expedient of the small domestic plant. From one of these little outfits, inexpensive and easy to operate, can be had all the current required for lights, water, refrigeration, toasters, vacuum cleaners, percolators, and other appliances. And in most cases the purchase price of an electric plant represents but a small fraction of the difference in cost between property still out of reach of the regular wires and that already connected with the central source.

The drift to the more isolated sections of the country is increasing every year. Highways and automobiles are making the secluded areas more and more accessible and desirable. In the backroad localities, often within an hour or two of town, a house and multiplicity of acres can be bought for less than a half-acre plot in a well developed community. But in many of these comparatively remote places it may be quite a while before the filigree of the great utilities decorates the lane with picturesque poles; and here is where home-made current comes in handy. For no matter how far we get from the civilizing contacts of the overhead wires, with our own little power plant on the property we can still snap a switch for anything from illumination to ice.

I approach the subject of even such a simple mechanical contrivance as this with some diffidence, knowing how

(Continued on page 87)

Home-made electricity

(CONTINUED FROM PAGE 86)

...ifficult it is to render machinery in-...ring and at the same time en-...re clear to the novice; but I count ...e curiosity of the reader who has ... this far, and on my own non-...chanical attitude towards engines in ...eral, to make my article compre-...ible. At any rate, what I have to ...y about home electric plants will not ...together academic, for I have seen ...lants in operation, and for the last ... or six years have attended to one ...f my own.

...here are several varieties, differing ...n their means of motive power and in ...h methods of operation. The prin-...ipal feature of all types, and the fea-...ure which all plants have in common, ...s the generator or dynamo. This, when ...ated at high speed, produces elec-...ic current.

...irst (and rarest) of all the various ...es is the windmill plant. This does ...ot use the conventional windwheel, ...ut a large double blade like an air-...ane propeller. To this propeller, at ...he top of a steel mast or tower, is ...ated a generator. As the windmill ...ant cannot produce electric current ...nless the wind is blowing, it is nec-...ssary to store the electricity from the ...windy spells, just as water would be ...umped into a tank, and to draw on ...s reservoir as the source of constant ...supply. As a matter of fact, the current ...sent out by the generator while the ...windwheel was in motion would not be ...satisfactory if used directly from the ...dynamo, as it would fluctuate with ...the breeze, and the lights would dim ...and brighten very disturbingly. For ...these reasons, with this kind of a ...plant, storage batteries are a necessity. ...But as long as they are kept fully ...charged, they will furnish the house-...hold with a steady strong supply of ...electricity.

Unfortunately, there are comparatively few places where a windmill ...plant is practicable, simply because ...there are not many situations in which ...the wind is sufficiently reliable to keep ...the storage batteries fully charged with ...current. It is an attractive possibility ...to get your electricity free of charge, ...but before installing a windmill plant, ...get an expert examine your breezes. ...Call in an expert, likewise, if you ...consider the possibility of an electric ...plant run by water. As with a wind-...mill, a water-turbine must have for ...satisfactory performance a strong sup-...ply and a steady flow. Each type of ...plant is ideal from the point of view ...of cost of operation and care; it is ...necessary only to oil now and then ...and to keep the batteries filled with ...water. Once installed, trouble and ...expense are practically at an end, as ...long as wind and water perform ...properly.

Probably ninety per cent of the home electric plants in use today are operated by internal combustion engines. Most of them use gasoline for fuel, some of them kerosene, and others use either natural or artificial gas. You use whichever is most economical in your section. The engine will have one, two or four cylinders, and will be an abbreviated and diminished edition of an automobile engine. There are small single-cylinder outfits, air-cooled and portable, powerful enough to furnish current for an average household. They can be put in the back of the car and carried out to the camp or summer cottage, or can be kept on hand on the country place for use in emergencies. Even the...

...home plant so installed that the instant the central current is cut off for any reason the plant will begin operating. Thus you need never be without light or power.

One of the most convenient types of plant is that which is fully automatic. You snap a light switch, there is a pause as brief as a short breath, and the lamp comes on. The plant only runs when it is called upon for light or power, and then in every case it starts up automatically. I won't attempt to describe the very clever mechanism that makes this possible; all you need to know is that it is there and should never be touched. Five minutes twice a month is all you need to give a good plant properly installed, and I have learned that the less you experiment with it the better. Once a year, preferably in the Spring, it should be serviced.

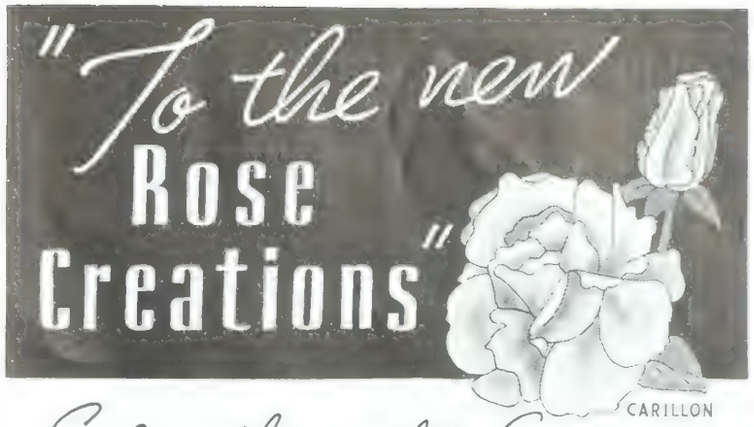
The fully automatic plant has a little starting battery, but no storage batteries. On this kind of plant the latter really are not necessary, though now and then they are used in order to avoid starting up the whole plant for a single light or small appliance. That is to say, for all small loads you draw current only from the storage batteries. When the load is increased to a certain point, the plant automatically starts and begins to furnish current direct. Also, when the storage batteries get low the plant automatically starts to recharge them. This makes a rather economical arrangement from the point of view of plant operation, especially if the amount of current used is ordinarily not large.

The simplest type of all is the one without starting or storage batteries and without an automatic switch. When you want current you crank the engine, which stops of its own accord when the last light or appliance is turned off. For households in which electric lights are the only purpose of the plant, this kind of system might well be worth the slight inconvenience of a nightly cranking. You would save the cost and care of batteries which, while they are no particular trouble, must be kept filled to the proper level at all times with distilled water, and must be carefully watched in winter to prevent their becoming sufficiently discharged to freeze. There is another type which, while not automatic, can be started and stopped from one or more points in the house by remote control switches. This kind requires, of course, a starting battery. Neither type of non-automatic, non-storage battery plant will satisfactorily operate an electric refrigerator.

My own preference is the fully automatic plant. Its purchase price is somewhat higher than either the non-automatic or storage battery plants, it may cost a little more to operate, and it starts up whenever a light is turned on even for an instant, but its convenience seems to me worth the difference in cost of operation.

There is a fact to be faced in con-

(Continued on page 88)



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SUTTON'S SEEDS

ENGLAND'S BEST

Home-made electricity

CONTINUED FROM PAGE 87

[illegible] all [illegible] plants specified [illegible] will help determine the type you decide to install, and [illegible] matter of engine sound. If you can locate the plant far enough from the house so that you can not hear the motor, or at any rate are not aware of it, the sound won't matter. But if the plant must be close at hand, you will want one which not only is [illegible] periods of operation, a well-filled A plant [illegible] battery capacity of any size at all will furnish all the current [illegible] a twenty-four hour period without re- [illegible] by operating [illegible] at a special time when the sound of the motor is apt to be least noticeable, you fill the storage batteries with all the current you need until the next day (or even until the next week, if your batteries are large and your requirements small), and you can enjoy the benefits of it in complete silence.

The one-cylinder plants are not necessarily the noisiest, but they are likely to be the most noticeable, since they are more staccato than a motor with two or four cylinders. The more cylinders the more the sound of the individual explosions merges into a steady drone that attracts comparatively little [illegible] the [illegible] in relation to its load the quieter its operation. The cost of wires being one of the smallest items in the installation of an electric plant, it is certainly no extravagance to keep the plant at a distance from the house. And even when it is several hundred yards away, be sure that the exhaust is carried off into an underground barrel, and that the little shelter for the plant is lined inside with some good sound-absorbing board. It is a queer thing that people [illegible] about the natural noises of the country—katydids, crickets, tree-toads, whippoorwills and frogs—and do not mind the crowing of cocks and the clatter of birds, will mention the sound of a motor with annoyance. I remark upon it here simply because the people who sell electric plants do not consider their sound important enough to mention, and you may be tempted to put your plant in the cellar.

Other things of importance to consider are the ventilation and protection of the plant. The building that shelters the plant should have a good circulation of air and be protected from extremes of temperature.

There are three kinds of current to choose from: 110-volt A. C., which is the kind supplied by the public service companies, 110-volt D. C., and 32-volt D. C. The first, being the same you will eventually get from the regular wires, has the advantage of using the same motors (in refrigerator, pump, etc.) that you will have to use later on. It is also the customary current for radios. It cannot be had, however, from a storage battery plant or from a fully automatic one—only from a manual or remote control type.

Most storage battery plants are 32-volt D. C., and most fully automatic plants are 110-volt D. C. For all purposes the two currents are about the same. You can get a 32-volt D. C. fully automatic and a 110-volt D. C. storage battery plant, although the latter would require considerable outlay for batteries. D. C. plants are less expensive and more flexible for homework than A. C. And it is possible to get a perfectly good D. C. radio, if that is a factor to be considered.

Anybody, man, woman or child, can give an electric plant the routine attention it requires; but if anything goes wrong, call in a mechanic.

Questions our readers have asked

CONTINUED FROM PAGE 81

[illegible] the piano and secretary is a good dark shade, the walnut Victorian pieces should harmonize with it nicely. Otherwise, you might paint the walnut frames white.

The mantel, which you describe as mahogany and green tile will be much more in key with the rest of the room if it is painted entirely white. Otherwise it will be too prominent. There are paints especially prepared for work to be done on tile.

Q. [illegible]

[illegible]

A. [illegible] which are working in your lawn, we [illegible] traps such as are obtainable at any sizable garden supply store. Getting rid of moles is a very difficult job, but a persistent trapping campaign will help materially.

To get rid of the chipmunks in your attic, we suggest nuts or large seeds, like Sunflower seed, which have been soaked in a solution of arsenic. If you care to write to the U. S. Department of Agriculture in Washington for the bulletin on rodent pest control, you can get further information.

Q. *[illegible] which is literally surrounded by elm trees. They are lovely old ones, and I am very anxious that nothing shall happen to them. How the Dutch elm disease made its appearance here as yet, and how shall I tell whether my trees are affected? Is there any cure or method of prevention?*

[illegible]

A. THIS serious and particularly insidious disease is largely confined to an area within a fifty mile radius of New

(Continued on page 89)

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Questions our readers have asked

(CONTINUED FROM PAGE 88)

rk, which would, of course, include stern Connecticut, and isolated diseased trees have been found in Old me, Conn., Baltimore, and in Ohio. he symptoms of the trouble are a general yellowing and wilting of the tips the branches, especially in early summer. But as these symptoms are also haracteristic of other troubles, no sure iagnosis can be made except by laboratory tests. Submit any part you may ink is infected to your state experiment station. Since the disease is spread the elm leaf beetle, the matter of ntrol divides itself naturally into two arts. Diseased trees should be removed during the winter and spring, d burned "root and branch." Really horough disposal of diseased trees is sential. Then, in addition to removng infected specimens, a determined tack should be made on the elm leaf eetles. These appear in May and feed pon the small branches. The trees ust be thoroughly sprayed at this time ith arsenate of lead and Bordeaux ixture. The arsenate will kill the eetles, and the Bordeaux should give ome protection against the disease itelf. In mid-August spray again to get he second crop of beetles, and again ive particular attention to covering he twigs and bark with the poison. Usually, on a tree of any great size it is wisest to employ a professional tree man, but be sure he does his work horoughly. The more vigorous the trees are, the less likely they are to be inffested with beetles, and hence the less subject to the disease. Keep your trees healthy by proper pruning, and feeding and watering if necessary. This disease is probably with us to stay, but with intelligent control measures, and proper tree feeding, it should not assume tragically serious proportions, at least not outside the already infected area.

Q. *We have just moved into a new house in the city. The neighboring yards look sad. Do you hold out any hope for a garden for me? The soil is good.*

The location is in a block of private houses. In the rear there are two long narrow strips of ground, 2' x 30' and 3' x 33', and one larger space 10' x 16'. The narrow strips get practically no sun and a huge tree in the next yard to the east cuts off most of what the bigger patch might get.

I have several Rambler Roses, Forsythia, Spirea, Weigela and Iris for the back space which must be moved within the next two weeks. Any hints on that score? Will they thrive on so little sun, or what colorful bush or vine will?

Any suggestions for the sunless strips? So far, Mint, Parsley, Dusty Miller, Violets and Lily-of-the-Valley have been offered! The 7' fence at one side has been painted white, for the sake of the light, so I may not plant anything there.

I plan to have boxes around the three sides of the top of the extension. Are cement boxes any better than those of wood or metal? This space is quite open and sunny. Any warnings here?

The front of the house, facing south, is to have three or four long window boxes on a ledge not readily accessible. I should like something hardy, that will stay green pretty much all year round. Are English Ivy and Geraniums hardy enough to be out all winter, or do you have more suggestions for me?

D. D. R., Pelham, New York.

A. The Rambler Roses, Forsythia, Spirea and Iris which you mention might thrive in a place where there is little sun, but you will probably run into difficulties with them on this score. The experiment would be worth trying, however. As an alternative, Rhododendrons should do fairly well in such a location if plenty of peat moss is dug into the soil. For the sunless narrow strips we would advise Lily-of-the-Valley and *Vinca minor*.

Cement boxes are the most durable, but otherwise they have no material advantage over those of wood or metal. Some of the high grade cement or "artificial stone" boxes are ornamental in themselves. All plant boxes should be at least 8" wide and 8" deep. English Ivy would be the best plant to use in them if you want something that will stay green all winter. The Geraniums would not be suitable for this purpose.

Q. *I should appreciate knowing what you would suggest planting along three hundred feet of woven wire fence in front of a brick Colonial house. I prefer vines of some description to a hedge. I should like to hide the fence completely but do not necessarily want a thicket such as Honeysuckle might make. Of course, I want something which will withstand our winters.*

I have thought of Clematis, but know very little about vines in general. Would you have just one kind of vine, or several varieties?

T. W., Hornell, New York.

A. Clematis, we believe, would be a good choice for this situation. You might use two varieties, *C. paniculata* and *C. jackmani*, planting them alternately along the fence. These vines require an alkaline soil, so you should have yours tested. If the test shows it is acid, lime heavily until a further test shows that the soil is definitely alkaline. Early spring is the best time to plant Clematis.



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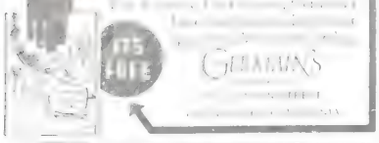
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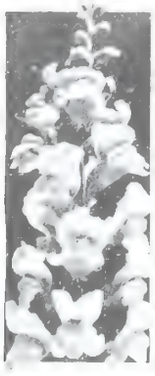
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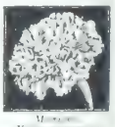


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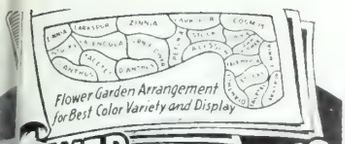
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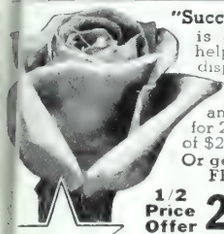
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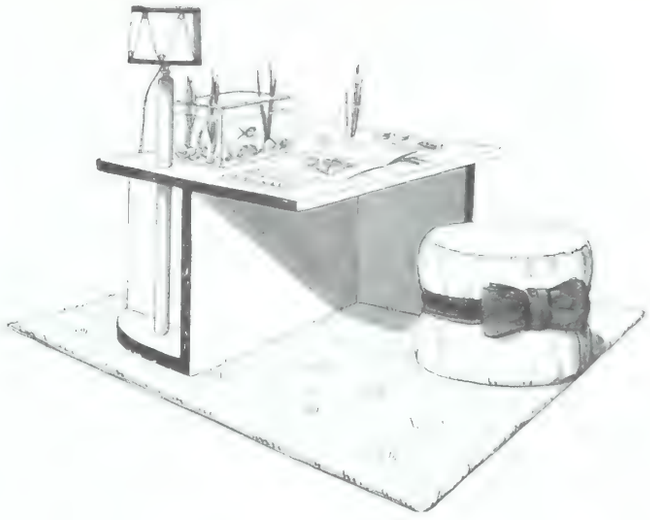


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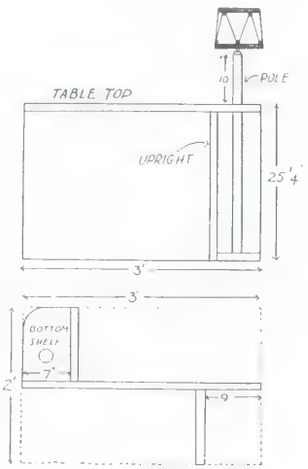
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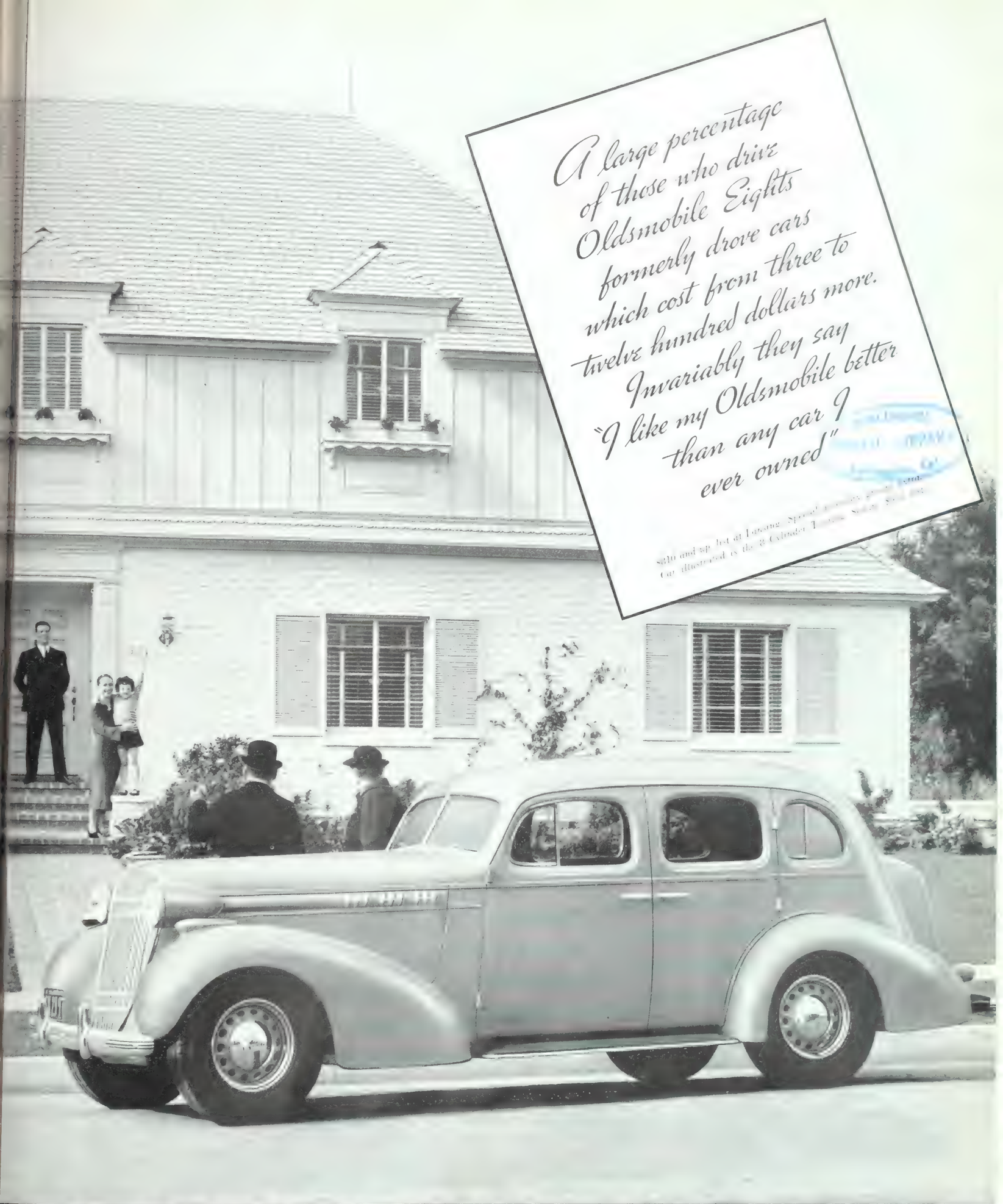
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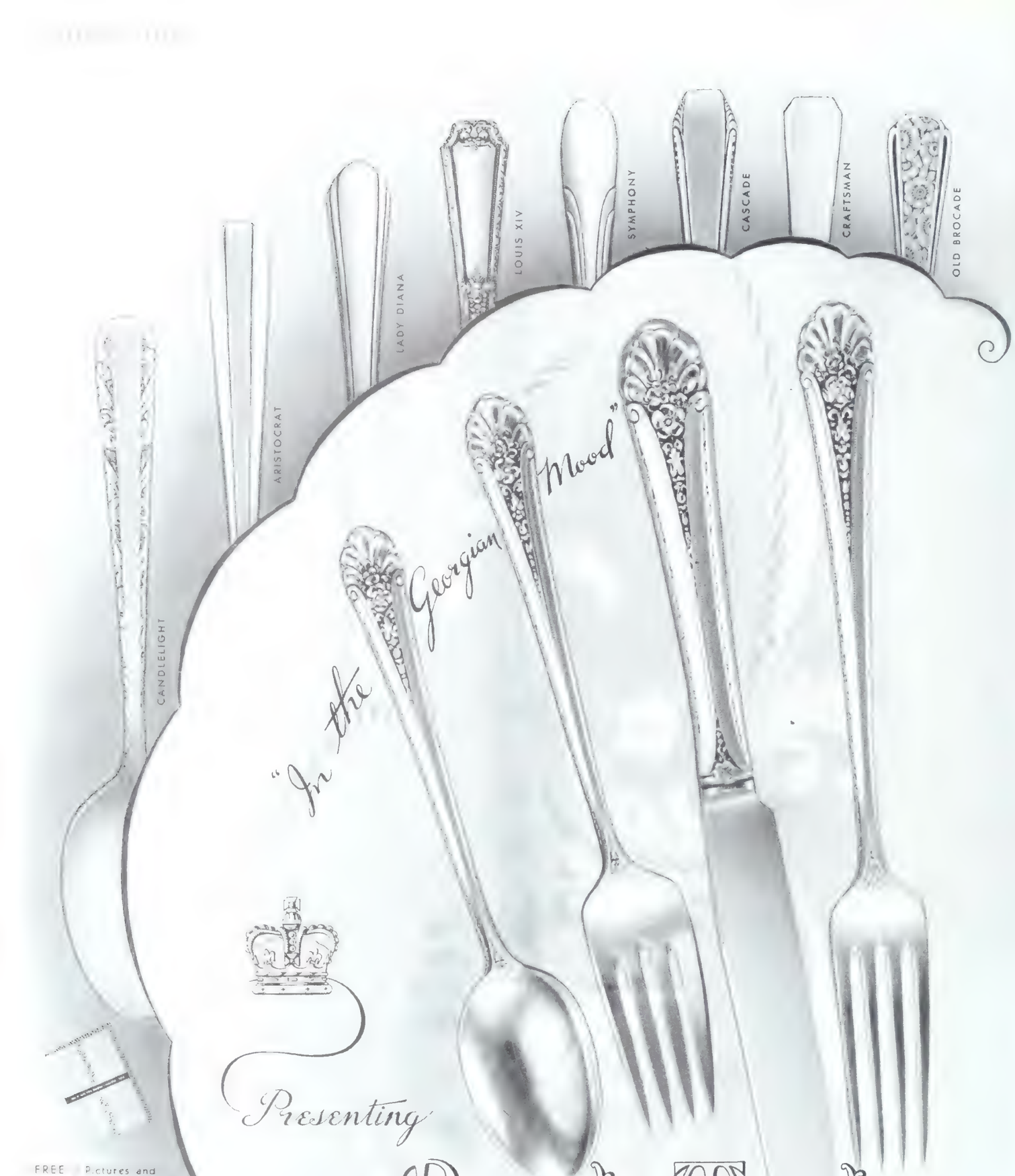
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These are a few of the high spots. Now—aren't you beginning to see why your old refrigerator has lost its thrill? Don't you begin to realize that after you have visited the display room of any Kelvinator dealer, you can re-enact that delightful old ceremony of taking the guests into the kitchen and proudly presenting your Kelvinator DeLuxe?

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Building?

530. [illegible] Copper Co.

531. BEAUTY WITH PERMANENCE [illegible] copper. As to cost, since they have the virtue of living longer than the house itself (with no repairs needed) they also have [illegible] Copper Co.

532. STUCCO [illegible]

533. [illegible] IW COTTO and TIMBERTEX shingles are described in an illustrated leaflet that gives you an idea of the interesting new colors and textures in roofing that are available today. The one type has a graining like aged cypress. The other is used in random widths and with [illegible]

534. LUDOWICI TILE shows what modern [illegible] the old tiles, first introduced into America by the Spanish padres who settled in California. The tiles are as characterful and colorful as ever, but they've been brought within price-reach of everyone who builds [illegible]

535. [illegible] HEATING plus [illegible] cooling equals money saved on fuel. And the trick, according to this booklet is to have a thin three-quarter inch film of water [illegible]

536. HOT [illegible] on older radiators that never seem to heat [illegible]

537. THE BEST COLLATERAL you can own, says this booklet, is a home of Ileo stone. It's a natural Indiana limestone that comes in soft tones of buff or gray. Lasting, it certainly is—and beautiful, too, as can be seen by the photographs of the homes designed by many architects. With the [illegible] little more than any other material for the walls of a home. INDIANA LIMESTONE CORP.

538. "INSULATED" HOUSE INSULATION tells all the important details of a [illegible] with a blanketing of Balsam-wool that keeps the temperature even all year 'round, with an appreciable saving in fuel. Whether [illegible] insulated home that needs the extra comfort and economy of attic insulation, you'll find it worth reading. WOOD CONVERSION CO.

539. THE EIGHT SEASON AIR [illegible] luminating booklet on a new type of window that comes completely assembled—with a frame of aluminum or bronze, operating [illegible] proof against rust, swelling, sticking or rattling! KAWNEER COMPANY.

Home Furnishing?

540. LET'S BRING THE KITCHEN UP TO DATE. Here are plans to cut down kitchen fatigue, to add color, convenience and compactness to the most-used room in the house. And monel metal, in sinks and table tops, plays such an important [illegible]

541. YOU'LL SING AT YOUR WORK! In the magic of these colorful pages, hot, inconvenient, old-fashioned kitchens are transformed into Westinghouse *planned* kitchens, [illegible] modern yet costing less than a dollar a [illegible] WESTINGHOUSE ELECTRIC & MANUFACTURING CO.

542. SHORT CUTS TO FINE LAUNDERING tells [illegible] the [illegible] G-E [illegible] the old washday time in half. It's about as thorough and helpful a talk on the fine points of good laundering as we've seen in [illegible] GENERAL ELECTRIC CO.

543. IT'S LULLABYE TIME is a delightful collection of juvenile room schemes [illegible] school age, with furniture they can really understand and love . . . from animal and [illegible] to the ring-colors of knotty pine, the romance of a complete [illegible] and the sophistication of Manhattan, Jr. LULLABYE FURNITURE CORP.

544. THE THRIFT BOOK is Lady Pepperell's lively book of cotton facts—a revealing and helpful study of cotton from boll to bolster—how to judge it, how to launder it, how to determine your needs and plan your buying wisely—to please [illegible] with the [illegible] to buy [illegible] that will wash and sheets that will fit. PEPPERELL MFG. CO.

545. THE MAHOGANY BOOK tells a story "romantically old yet alluringly modern" [illegible] of the history of mahogany from early times—its part in the development of period furniture—its place in modern design. Along with other facts worth knowing, it shows twenty-four different types of graining in which you can buy this beautiful cabinet wood. THE MAHOGANY ASS'N, INC.

546. THE STORY OF WEDGWOOD with a foreword by Sir Oliver Lodge. It's a fascinating and authentic history, illustrated with woodcuts, showing the old workshops of the eighteenth century, tracing the discoveries that have contributed to the beauty of Wedgwood, bringing the story right down to the modern productions of the same Wedgwood family. JOSIAH WEDGWOOD & SONS, INC.

547. GOOD HOUSEKEEPING IN YOUR CAR. Did sonny get candy on the upholstery of your car? Did the mechanic forget to wipe the grease from his hands? Has lipstick, paint, fruit, rust or mildew stained it? Is it just plain soiled? Here's a little book on how to clean and care for modern car interiors properly. FISHER BODY [illegible]

Gardening?

548. ROCK GARDENS AND ALPINE PLANTS are featured in Carl Purdy's Spring collection. There are Tigridias, colorful Pentstemons, and masses of low growing bloom of every brilliant hue, of Californian and other Western American origin. CARL PURDY.

549. A LITTLE BOOK ABOUT ROSES presents ten Roses of very recent introduction, among them Lucie Marie, Mary Hart and Alezane Rose, heading a list of familiar beauties. Rivalling the Roses in color are 100 of the finest Peonies. GEO. H. PECKHAM, INC.

550. HUNT'S PERFECTION SEEDS. Four hardy Lilies and three gorgeous Delphiniums are the feature offerings of this all-round garden catalog of flowers and vegetables. WILLIAM M. HUNT & CO.

551. HOW TO MAKE, out of cuttings and garden waste, an inexpensive artificial manure with the garden-nourishing properties of the real is interesting news for the gardener who finds this indispensable fertilizer [illegible] ARCO WORKS.

552. AGGELER & MUSSER'S 43rd CATALOG is one of the few garden books we've seen that puts vegetables first and flowers second. Perhaps that's the way your interest runs, too. In any case, you'll [illegible] AGGELER & MUSSER.

553. THE BONNEWITZ PEONY CATALOGUE not only lists the finest Peonies in special collections at various prices, but tells some interesting old Peony stories. It tells, too, the tale of Aunt Nancy's and Aunt Mary's sweet Corn that (who knows?) may be a direct descendant of an original Indian Corn. THE BONNEWITZ GARDENS.

554. BRAND PEONY MANUAL is a sixty-page book, amply illustrated, on the care, culture and history of the Peony—with a listing of fifty of the best inexpensive types, and sixty of the more expensive sorts. BRAND PEONY FARMS.

555. SEED ANNUAL FOR 1936 is Stumpp & Walter's 112-page complete garden catalog. This year, handsome Tigridias and several gorgeous Roses lead the show, with rust resistant giant Antirrhinums and wilt-resistant giant Asters among the year's good garden news. STUMPP & WALTER CO.

556. STAR ROSES include not only familiar beauties of many types, but such novelties for 1936 as the orange Senora Gari and the deep red Rouge Mallerin. The coppery pink Mme. Cochet-cochet that won the 1932 Bagatelle Gold Medal and the Tom Thumb, a Rose "that can open inside a thimble" are specially featured. THE CONARD-PYLE CO.

557. ROSES, ornamental trees and shrubs, and herbaceous perennials are all shown in this interesting catalog. A new climber, Reveil Dijonnais, the very dark Nigrette and the lovely Amelia Earhart are of special interest, among the best of the new Roses shown. BOBBINK & ATKINS.

558. HOW TO BUILD A LILY POOL is an exceedingly useful illustrated textbook on the construction of Lily pools, both formal and informal—their design, their planting, and their Winter care. (Please [illegible] WILLIAM TRICKER, INC.

559. ALLEN'S BOOK OF BERRIES maintains that every good garden that will [illegible] should have a few rows of strawberries for home use. Seeing these huge, luscious varieties—some of them, believe it or not, two inches across—we are quite inclined to agree with this advice. THE W. F. ALLEN CO.

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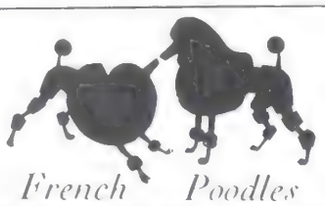
The German Shepherd revival

The German Shepherd dog, one of the most widely distributed and broadly popular breeds of pure bred dogs, finds itself in the United States upon, perhaps, the most solid footing it has ever enjoyed. The breed has passed through a remarkable cycle. In fifteen years, it has swung through an orbit which began with an almost frenzied demand, reached a low point which was caused by unwise and importunate breeding and importation, coupled with ignorant or malicious criticism, and now attained a point of more constructive understanding and regard.

Few breeds have been subjected to such unwise partisanship or such venomous attacks. No dog lacking great and unquenchable virtues could have survived the storm.

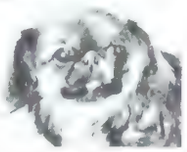
Following some early importations by fanciers such as the late Thomas Fortune Ryan, Benjamin H. Throop, and Vernon Castle, whose first "German Sheep-Dogs" were shown in miscellaneous classes, the breed got its first impetus in America from returning doughboys who brought with them "war" dogs, or alleged war dogs, from the Western front and from the occupation of the Rhineland. In 1920 the first considerable number of dogs approximating the modern type of real show quality came in a single importation. Fifteen were divided among three ardent fanciers at the neat price, f.o.b. the Government quarantine station at Amenia, New Jersey, of $3,000. The rush had begun.

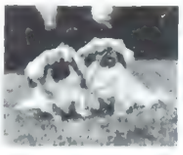
From then on for several years the Shepherd fancy bore all the earmarks of the gold strike, the new oil town, or a real estate boom like that of Southern Florida. German fanciers who had patiently developed the breed since the foundation of the Verein fur Deutsche Schaeferhunde in 1899 to a point of remarkable physical and mental excellence, found themselves besieged by traders who wished to


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ship to the United States almost any registered animal on which they could lay their hands. Puppies which before the boom might have brought in Germany $25 in pre-war marks were eagerly grabbed up at $100 or more, and resold in the United States for several hundred. Animals of breeding age brought figures which seemed entirely fantastic to their German producers.

Once the imported creatures reached their new owners, they were promptly put to work on a mass production basis. With weanling puppies worth at least $100 apiece and stud fees running up to $200, many enthusiasts believed that there was a bonanza in Shepherd dogs. For a few, there was. One notorious commercial kennel of the period kept two electric typewriters busy sending out sales letters, and had, at one time, more than seventy-five brood bitches farmed out.

Shepherd entries at dog shows mounted by leaps and bounds. At one Westminster Show there were more than 240 dogs benched and I very well remember winning a limit class in which there were fifty-eight animals.

To give further impetus to the movement, the native intelligence of the Shepherd was widely exploited both by giving him the title "Police Dog," which of course he had never earned except when specifically trained for this one out of his manifold duties and services—and by making him the hero of screen dramas.

It is true that the nation-wide publicity brought to the breed by such movie heroes as Strongheart, Rin Tin Tin, Peter the Great, and their successors, did much to popularize the breed. It was a left-handed compliment, however, since the scenarios upon which most of the then silent dramas were based made of the Shepherd dog either a "half wolf," or a dog descended from, and at some point in the play, reverting to, the wild. Of course the fact is that the German Shepherd, whose ancestry is recorded in perhaps the most

(Continued on page 10)

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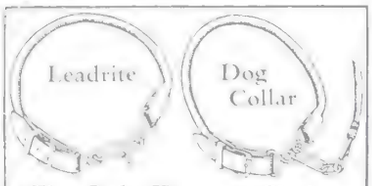




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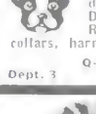


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DOG MART

(Continued from page 9)

complete and accurate stud book ever devoted to a race of dogs—that of the German Verein, which now contains more than half a million registrations—has no more wolf blood than the Boston Terrier. Nor was it any more probable that a dog which has been domesticated and in the service of man for centuries should "revert to the wild" than in the case of, let us say, the Pug.

Both ideas may have made appealing movies. Both did the breed incalculable harm. Unfortunately, the wolf blood legend was widely taken up by uninformed writers and, indeed, persists to this day. Unbelievable as it may seem, there stands upon the records of the Appellate Court of the State of New York the grave statement of sober jurists to the effect that the German Shepherd dog is descended from the Collie and the Wolf.

The "Police Dog" misnomer also did the breed grave injury. While the field trial work conducted by local clubs and, on a national scale, by the German Shepherd Dog Club of America, was of value and interest in demonstrating one of the many facets of the versatile character which distinguishes the German Shepherd, the abuse of the term was far more deleterious than its occasional true exemplification was helpful.

The Shepherd is primarily a dog of high intelligence, great adaptability to training and, properly trained, unswerving obedience. Abroad he has been rendered highly useful as a working police dog on the basis of thoroughgoing training at properly constituted schools—often under state or municipal ownership—to work with the individual patrolman or police officer with whom he was afterwards to live and make his daily or nightly rounds. In this country, where any serious attempt was made to use him for police work, it was usually botched by the ridiculous plan of keep-

(Continued on page 104)

IMPORTED DOGS
* Eight Breeds *

Great Danes (Harlequins)
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German Shepherds
Medium Schnauzers
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Atlantic City



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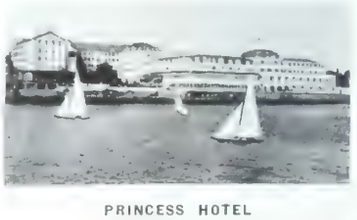


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Memo.....

Thoughts for a traveler approaching Boston

Let's see . . . here's that hotel question again . . .

Well, I certainly want to avoid those foundries of confusion: the average commercial hotel. I want a good, big room, with a good, big comfortable bed, and a couple of chairs which were built to be sat in . . . And yet I've got to economize on this trip, too.

Well, let's see . . . there's the Copley-Plaza. It faces historic Copley Square where it's quiet and beautiful. Yet it's only a stone's throw from everything important.

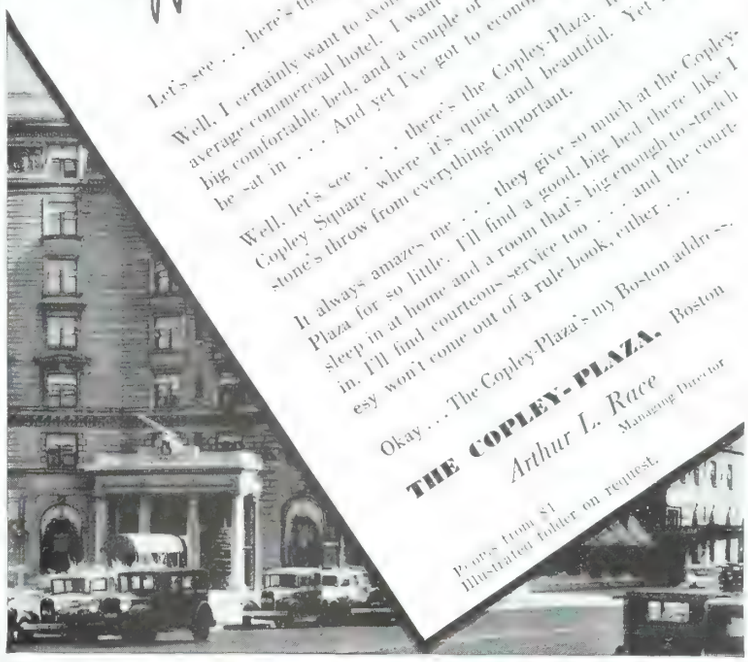
It always amazes me . . . they give so much at the Copley-Plaza for so little. I'll find a good, big bed there like I sleep in at home and a room that's big enough to stretch in. I'll find courteous service too . . . and the courtesy won't come out of a rule book, rather . . .

Okay . . . The Copley-Plaza's my Boston address.

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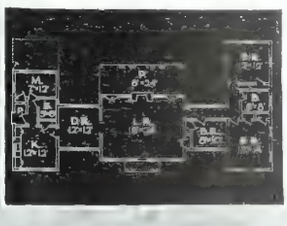
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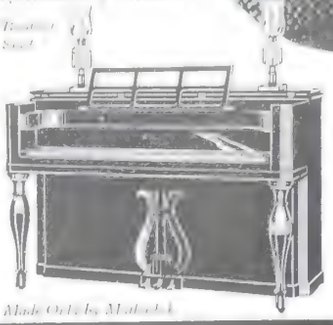
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Spinet Grand



instrument with a full 88-note keyboard, as [illegible] ideally suited to her requirements [illegible]



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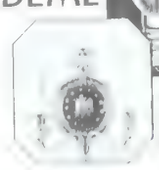
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The CHARM *of* CANDLELIGHT
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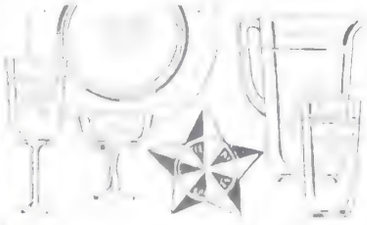


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Clear [illegible]
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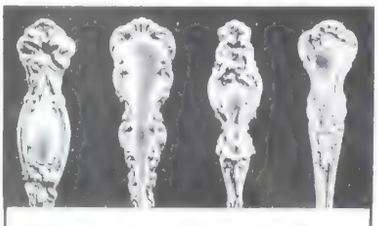
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The HIGH FIRED BLUE [illegible] crock Jar 26" high. Unusually priced at [illegible] in Tampa Blossom Insurance including [illegible] Bird Baths, etc.

[illegible] Pitcher Sculpture [illegible]

Roses are a comic valentine that doesn't need mailing to find one. Hostess at Monkey Island serves tomato bisque and [illegible] orange sherbet in [illegible] adaptable cut of the standard top. The author of the particular bowl is late 1700 or early 1800 and the [illegible] [illegible] Bat-eye [illegible] [illegible] [illegible]

AROUND

If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full



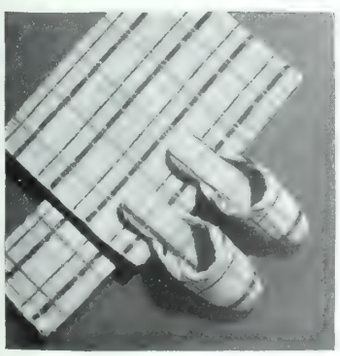
START the morning cheerfully with this glistening miniature cream and sugar set, perfect in size for the breakfast tray. It is as fresh as the morning breeze and ought to perk even the most Scrooge-like of your guests into the best of morning moods. Made of imported English cut crystal from an old native pattern, it is also designed for individual use at the breakfast table. Creamer is 2 inches high, and just the right size for your coffee cream. Bowl 2¼ inches in diameter. May be had for $4.00 the pair. Davis and Company, 7 East 52nd St., New York.



THIS lily isn't gilded, but is made of hand wrought lead in antique green bronze finish. It has its uses, too, being one of the newest garden pond novelties to cover the ugly drain pipe in a pool. The lily stands half an inch above the leaf, while directly beneath is a hole in the leaf through which the water can overflow. This particular botanical example is 7 inches long, 6 inches wide, 3 inches high, and fits a drain pipe 2½ inches in diameter. Price is $15.00. To order in any size, however. You may see this on view at the Erkins studios, 153 Lexington Ave., New York.



STRANGE as it may seem, the best way to keep out of hot water is to have plenty of it—at tea time we mean. And to illustrate such a sweeping statement is the kettle at left. It is pure copper, block-tin lined, on a stand of brass. The handle has a strip willow binding, to eliminate the danger of burned finger tips. Beneath the kettle is a removable alcohol lamp that keeps water at the desired temperature. The whole affair stands 14½ inches, ready to grace the highest of tea tables. You may obtain this for $16.50 from the Bazar Français, 666 Sixth Ave., New York.



A GAY bath set like this ought to set anyone off on the trilliest of arias. As a matter of fact, it was started way up in the Tyrol, but we trust it won't be confined to yodellers. For dude ranchers, country cousins, or gentlemen farmers who wish to delight their guests with practical bath accessories of unsophisticated charm. Combinations of turkey red with navy blue; orange with dark brown; and leaf green with canary yellow. Towel 24 x 46 inches, $24.00 a dozen. Face cloths 12 x 12 inches, $3.60 a dozen. Slippers $3.50. Mosse, 750 Fifth Ave., New York



Hand Carved

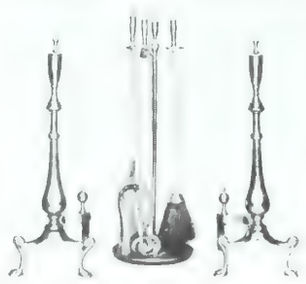
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Eight separate compartments. Natural color or green and white.
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House & Garden's Suggestions for Modernizing

Send 10¢ to House & Garden, 420 Lexington Avenue, N. Y. C.

SHOPPING AROUND



Here's an arrangement that will stand on its own any day—a little three-decker table for garden, porch sun-room or what you will. They call it "Scotch and Soda" as it is so very handy for holding drinks near your favorite garden chairs. And its decorative uses are endless. May be ordered in a white or Pompeiian green paint finish, the frame being made of wrought iron. With clear glass shelves, the cost is $10.00; and with blue glass, $13.50. The whole stands 34 inches high, and may be obtained from J. B. Salterini Co., 327 East 44th Street, New York.



You can't possibly fall down if you use such a charming linen set as the high spot on your luncheon table. Besides, you can show your friends that the China Clipper is meeting some very good competition. Made on a dark blue linen background, the large airplane is appliquéd by hand in white, while the smaller plane is red. Half of the matching mats and napkins have red fliers, while in the remainder the planes are white. All are finished with a contrasting hand-rolled hem. 17 piece set comes to $35.00. Matson di Linge, 290 Park Avenue, New York, carries this linen.



Bound to make light of the heaviest table decoration problems, this combination glass and Cellophane candlestick is new and refreshingly unusual. The rings, fashioned of light blue glass, have a base of wrapped white Cellophane. Placed on a mirror-topped table these sprightly candlesticks would show off to their very best advantage. For a fairly large table, there is a matching centerpiece which is especially welcome to people who run out of brilliant ideas in floral décor. Centerpiece $13.50, candlesticks $5.50 the pair at Mary Barlint, 797 Madison Ave., New York.



As Sam Weller might have put it: "This table, ladies and gentlemen, is covered in weal-skin." But we have to be proper and tell you it's veal. The particular table at right is white; but the nice thing is that you can have the same model in a variety of pastel or dark colored leathers; while the legs may be of chromium, as at right, or copper. It can be washed easily with a damp cloth. 16½ inches high. $25.00 at Mark Cross's new uptown shop, 655 Fifth Avenue, New York. Their cigarette box and trays sport fascinating mottoes. $4.75 the box and four trays.



The graceful leaf decoration on this pot has been applied, no doubt, in order to stimulate the growth of the plants to be placed in this gay container. It will probably be successful, too, for there is color for the plants to consider—green or turquoise leaves on a cream base, or yellow on light green—all conspiring to entice your bulbs to greater heights. These containers, of a light weight imported pottery, are a change from the terra cotta earthenware variety. Example, right, approximately 5 inches high, costs $1.50. Conrad, 18 East 48th St., New York.

The Pittsburgh Plate Glass Company presents

MAGIC WAYS TO MODERNIZE WITH *Paint and Glass*

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IT'S amazing what a transformation the use of glass and paint can make in your home! A mirror here and there . . . newly painted walls and ceilings . . . furniture touched up gayly with gleaming enamel . . . you wouldn't believe how successfully these simple things can give new life, loveliness and color to rooms which have become unattractive to you through age or familiarity.

Our Studio of Creative Design has prepared a book crammed with practical suggestions for home improvement, equally valuable whether you rent, own or plan to build a home. It's called "Designs for Living" . . . and it tells you many things about home decoration . . . how to make kitchens carefree, small rooms larger, how to plan a remodeling job and what colors to use inside and out. It contains scores of valuable hints, many of them quite inexpensive to follow . . . and it's absolutely free. Send the coupon . . . now . . . for your copy.



Walls of Carrara Structural Glass bring beauty to outmoded, unattractive bathrooms. Here, upper walls of Wallhide Paint and a large flesh tinted mirror enhance the smart ensemble effect.



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But it must be *genuine!* So look for the label!

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The label at the left, printed in red, will be found on all furniture of which the exposed parts are *guaranteed genuine solid mahogany.*

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SCHOOLS



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For this reason, modern schools give art a definite place in their curricula. They don't really expect to produce first-rate artistic geniuses. Their aim is to give some means of expression to that creative instinct which flickers, more or less steadily, in every child.

The girl in the photograph may never touch her paint brush after she leaves school, but her enjoyment and understanding of great painting will remain richer and deeper because she, herself, once painted.

Many a school has a very creditable exhibit at the end of each year. However, the tangible results are not so important. It is the doing, the creation, which satisfies a need in every child as genuine as the need to sing or the need to laugh.

What every wise parent should know!

The matter of choosing a school is one that requires time and deserves careful consideration.

It involves selection of right teachers, suitable surroundings and proper companions—primary influences which, in no small measure, shape the development of every child.

Needless to say, there is danger of jeopardizing a child's future progress—to say nothing of its happiness—by allowing financial considerations to play too big a rôle.

Obviously, "special inducements" are often used to cover deficiencies in academic standing, physical equipment and cultural background. Yet these are the very factors that should determine your choice.

Investigate the schools listed on this page. You may rest assured that their calibre and standing are such as to warrant our unqualified endorsement.

Moreover, the House & Garden School Bureau will be glad to help you. Call at our office or write fully. All inquiries will be given individual and personal consideration.

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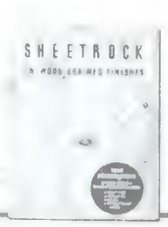
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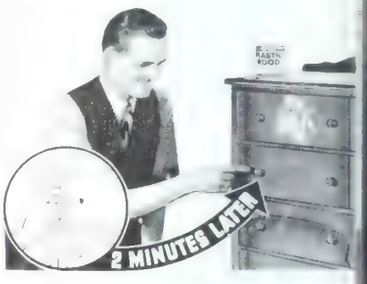
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ANNOUNCEMENT With this issue we present a new real estate service to House & Garden readers—a convenient reference guide of leading real estate brokers throughout the country. This should be of definite interest to all of you who are planning to buy or build. Rest assured the advertisers in the various states are a reliable group of people, always ready to work for and with House & Garden readers.

In addition to the brokerage listings we plan to devote space each month in these columns to interesting news on real estate subjects all over the country. In short, here is a complete real estate guide.

KNOXVILLE AND ASHEVILLE Beautiful homes and estates, clubs and resorts soon may dot the slopes leading to the Great Smoky Mountains National Park, a 450,000 acre tract lying in Eastern Tennessee and Western North Carolina. Such luxuriant wilderness remained practically isolated until a few years ago when it was acquired by the federal government which now, through the Park Service, with the aid of CCC camps, has built roads and trails, has given protection to game, and has taken other steps to preserve the wild life.

Recently plans for building residences and country clubs on land adjacent to the park have made progress. One of the foremost lately thrown open to public occupation is the 1,300 acre tract included in Tuckaleeche Cove, not far from Maryville, Tennessee. (Continued on page 22)

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(Continued from page 21) A cove, incidentally, is a valley emptying into a larger valley at one end, and at the other end rising to a level plateau. On this tract alone are 12 mountain springs, one so large and dependable that engineers have reported it would supply a town of 3,500 population throughout the year. The tract includes a cave, never explored, about which various legends dating from the Revolutionary War have sprung up.

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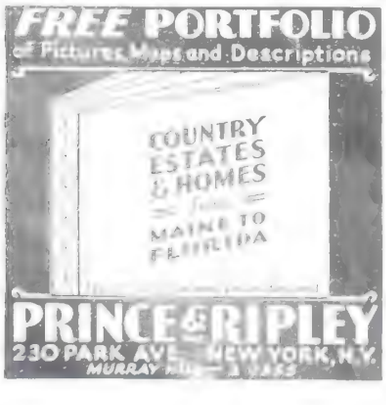


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BERKLEY combines to a rare degree the health, beauty and recreational facilities of the country with as rapid transportation and as many conveniences as in the city.

The landscaping includes a picturesque private lake and definite restrictions as to the size and architectural merit of Berkley homes.

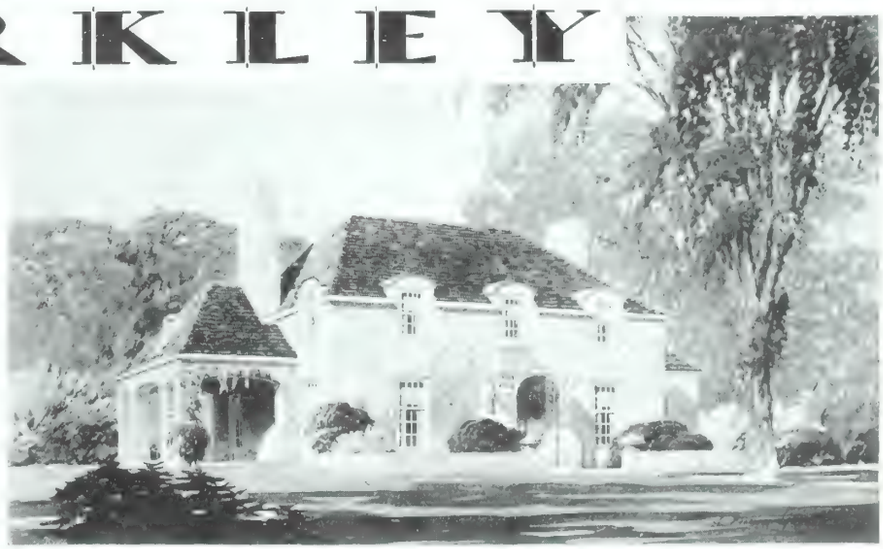
Scarsdale's renowned public school system and low tax rate are important additional advantages for Berkley residents.

BERKLEY

NEW HOMES, NOW READY AT BERKLEY

Above: A brick Colonial home, finely situated on a high corner plot, 90′ x 100′, overlooking the Berkley lake, a short distance from HOUSE & GARDEN'S "Ideal House". Fully air-conditioned and insulated. A delightful center hall plan. Large living room with porch, dining room with breakfast porch, butler's pantry, modern kitchen, guest lavatory, 2-car garage. 4 master bedrooms, 2 baths, 9 closets. Maid's room and bath over garage. Ample storage space in attic and cellar. Space for large recreation room. Long-term mortgage. Price, including complete decorations and landscaping, $27,500.

At right: A distinguished, French type, with limestone walls and Ludovici tile roof, on a plot 121′ x 111′. An exquisite home, designed and decorated by Verna Cook Salomonsky, architect of HOUSE & GARDEN'S "Ideal House". 10 rooms, 4 baths, lavatory, pantry, dressing room; large center hall, spacious game room with fireplace, 2-car garage. Air conditioning and full insulation. This house must be seen to appreciate its spaciousness and the beauty of its finish and decoration. Price $43,000.



Crane Berkley Corp., 100 Popham Road, Scarsdale, N. Y.

Where East Meets West in Floor-Coverings



New Caracul Broadloom, with a luxurious "pebbly" pile all over, is [illegible] carpeting [illegible]. Once a room is [illegible] model room at Sloane's, where thousands of people have walked on the carpeting without [illegible]. The colors [illegible] not available [illegible] Four coverings, for they were [illegible]

SLOANE DOES BOTH



Oriental Rug . . . replica in design [illegible] Persian rug owned by the Metropolitan Museum of Art . . . copied through Yenge Collection. Now [illegible] Museum of Lyons, Sloane's [illegible] The design of the [illegible] carpet which is to [illegible]

W&J SLOANE

FIFTH AVENUE AT 47TH STREET · NEW YORK

HOUSE & GARDEN

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Where three's a thrill!

The new Chevrolet is welcome where many another companion—*and many another car*—would not be welcome at all. Because it manages to meet every mood and motoring desire of its owners in such a completely satisfying way. Do they want a burst of speed, *with economy?* Its High-Compression Valve-in-Head Engine supplies that as no other power plant can or will. Do they want one hundred per cent motoring safety? That is furnished by its New Perfected Hydraulic Brakes and Solid Steel one-piece Turret Top. Do they want perfect comfort of riding, of driving, of air-conditioning? Its improved Gliding Knee-Action Ride*, Shockproof Steering* and Genuine Fisher No Draft Ventilation give comfort beyond compare. The new Chevrolet for 1936 is the only car in its price range that has all these desirable features. It's *the only complete low-priced car.* And that is why we say a man, a maid and this beautiful motor car form one instance *where three's a thrill.*

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THE BULLETIN BOARD

Cover roof tree. This month we welcome a new cover artist, Joseph Binder of Paris. He pictures a roof tree, and if you don't know what a roof tree is, you ought to look it up. When the builder sets in place the topmost timber of a house he nails a little tree to it. The custom prevails in any section of this country. See that your builder puts up a roof tree when you build that new house.

Whatnot contest. In November the Bulletin Board offered prizes to those Loving Readers whose whatnots and cabinets of treasures showed the greatest variety of countries visited or sources from which these bibelots and objets d'art and curiosities were derived. We finally emerge from the mountain of correspondence which has since swamped us to report that—

First prize goes to Mary Pierce Ekic, Dallas, Texas.

Second prize goes to Norma Carpenter, Lincoln, Nebraska.

Third prize goes to Florence M. Sullivan, Dayton, Ohio.

A consolation for a close runner-up to Gillie M. Morrison, Graham, Texas.

Each prize winner has received an addition to his collection.



Stories of houses. Behind every house a man builds to his own delight there usually lies a story or a bit of romance. This month on pages 44 and 45 we show two houses that have stories. One—the one in Massachusetts—we heard about from a Loving Reader who was attracted to it while riding by, wrote us and an indefatigable photographer did the rest. For the other one—the one in Connecticut—the owner went collecting. He photographed innumerable Early American houses and finally found one in the last stages of decay. Tiny snapshots of it gave an architect the hint. What's the romance behind your house?

Colors for gardeners. There was a time—and a more colorful age than ours—when each profession and calling had its own particular color for the uniforms assigned it. Thus in Tudor England the court apothecary and the court physician both wore green robes, resembling the plants from which most of their medicines were decocted. For many years blue was the favorite color with gardeners, who always wore blue aprons, just as hotel porters today are decked out in green aprons.

A noteworthy book. For those who appreciate outstanding horticultural volumes our selection this month is Dr. Clement G. Bowers' *Rhododendrons and Azaleas,* fresh from the publishers as House & Garden goes to press. Dr. Bowers, who is the author of the first article in this issue of the magazine, has presented here a study of a great plant family which can truly be called the last word on the subject, both botanically and gardenwise. We cannot recommend it too highly.



Brave salads. Nevertheless, in Shakespeare's time it was not uncommon to place upon table salads with as many as thirty ingredients. In addition to Lettuce were used Almonds, Marrons, Barberry berries, Broom-buds, Elder buds, stalks of Purslane, Mushrooms, Currants, Raisins, Samphire, fresh and candied Rose petals, Primroses, Violets, Nasturtiums, Marigold petals, Strawberry leaves, Daisy leaves, Yarrow, Sorrel and Borage. No wonder these were called "brave warming salads." Or perhaps the "brave" referred to the courage of those who ate these amazing assortments.

Spring morning hint. On these first days when grass turns emerald green and the first fragile leaves unfold and Crocuses star the lawn and the urging of life beneath the surface can be seen in rising stalks, then it is that one realizes what the Psalmist meant when he said, "The Lord hath put on His apparel."

Old Doc Lemmon. "I've been readin' considerable in the papers lately 'bout this here planetarium, or planterorium, or whutever they call it, down to New York—the jigger thet shows ye the hull blamed heavens, moon an' all, in a couple minutes. Sounds mighty wonderful, an' they say as how it cost nigh onto a quarter of a million dollars to build, but—

"Wal, to git right down to it, I ain't specially het up over the idee. To my way o' thinkin', not even a thousand or so mechanical stars be wuth as much as one look at Venus an' Juniper like I see 'em off in the southeast these Winter mornin's just as day's breakin'. Folks ain't fitten to try an' make an imitation o' thet sight, so still, so peaceful, so doggone cold an' beautiful—why, it'd be the same kind o' sacrilege as settin' down to write a new Rock of Ages hymn, a'most.

"No, I reckon I won't go down to New York to see no plantorariums—the real stars hev been good enough for me all these years, an' I figger I'll stick by 'em."



S[illegible] of having an apolaustic apartment or an apolaustic house, let not the sun go down upon your wrath. Rather, seek out a fat dictionary and look up this adjective. To save you this trouble we'll give the definition. It means "made for pleasure." [illegible]

[illegible]

I [illegible]
[illegible]
[illegible] and,
[illegible]
starting things in sand.
[illegible]
They are creators, in a way, of sweetness, light and beauty.

But I am a Philistine, a black-heart in the fold.
To tell the truth I don't like dirt, not even good leaf mold.
The earth for me's a place to lie and feel the sun beat down,
And watch the crows go sailing, on the sky's bland face a frown.
I hate to deal with seedlings [illegible]
such a bore.
The [illegible]

Now this is a confession, so tell it not in Gath.
For every perfect [illegible] Down the Garden Path."

M[illegible]

Government goes modern. Among the Federal Art Projects of the W.P.A. is the Design Laboratory at 10 East 39th Street, New York, a free school for instruction in industrial design, graphic arts and the fine arts. It is opened only to those amateurs and professional students who cannot afford to attend private art schools. The faculty, under the direction of Gilbert Rohde, is a well-selected group from among the leading modern designers and the advisory board includes the entire hierarchy of those who are giving our homes and our products new and refreshing presentations in these modern days.



Moss encouragement. [illegible] a new stone wall and [illegible] grow on it. This antiquing can be hastened by washing the stone face with a thin solution of molasses or a mixture of milk and stale bread. Either of these will afford a congenial culture medium for the spores of moss. You might even scrape moss off old walls, grind it up and mix it with the molasses or the milk. Another ageing effect that builders often desire is the verdi color on copper roofs or pipes. Scrub the surface with salt and vinegar and the [illegible] speeded on its way.



ROSTER HYBRID, OTHELLO—BRIATTELLE NURSERY. BRUEHL-BOOKNER PHOTO, CONDE NAST ENTRY

Azalea Glory



WE HAVE come to a time when American gardeners may well take stock of the Azalea situation. Nearly seventy species are now known in the world, and there are innumerable varieties and hybrids. Almost every one of these might find a congenial home in some part of the United States. Sixteen species are natives of this country to start with. Natural Azalea regions exist up and down the Atlantic Coast, extending inland almost to the Mississippi, and embracing all of the Gulf States. Beside this, the region of the Pacific Coast is exceptionally favored.

That Azaleas are well worth growing seems obvious. No other flowering shrubs are more vividly colorful, more floriferous or more impressively beautiful. Few have such an interesting branching habit as to make them attractive in Winter when the leaves are gone.

In determining the best kinds of Azaleas for outdoor planting, one must be governed by the climate in which they are to be grown. With several species reaching their northern limit at Philadelphia or New York, one must be aware of the fact that a variety which succeeds admirably in New Jersey may perhaps fail in western Massachusetts.

Another essential factor concerns the actual planting of Azaleas in relation to the site, soil and shelter. This we shall speak of later. Azaleas are not hard to grow, but their requirements differ from those of most other plants and these peculiarities *must* be taken into account.

Let us discuss Azaleas from the standpoint of the regions in which they may be expected to succeed, briefly describing those sorts which appear most useful for each region. Taking the coldest areas first, we start with New England and those other regions to the westward which possess a climate comparable to that of Boston, Mass., or of Rochester, N. Y. It may surprise some readers to learn that about seventeen species and a number of hybrids seem to be of reliable hardiness for this latitude.

The showiest Azaleas of all, among those of "ironclad" hardiness, are those which embrace the yellow-orange-red color range. The first of these is the Flame Azalea (*Rhododendron calendulaceum*) which comes from the mountains of Virginia and North Carolina, where zero weather is not uncommon. It grows to a height of ten feet or so in Boston and is so variable in color, size, form and character of inflorescence that a large range of different types may be found among wild plants. The usual color is orange-yellow, but this is a mere approximation, for the colors of different plants extend from lemon yellow to vermilion, with almost all intergrades. The Flame Azalea blooms about June 7th at New York City, along with the Catawba Rhododendrons.







Another species which cannot be praised too highly for cold regions is the Japanese Azalea (*R. japonicum*). This vigorous shrub will grow to a height of five or six feet with fair rapidity, but will not exceed this height. It becomes as broad as it is tall and bears a profusion of orange, salmon or coral flowers which are from two to three inches in diameter—as large as those of the famous Indian Azaleas of the South. It has proved perfectly hardy at Ithaca, N. Y., where Winter temperatures frequently go twenty-five degrees below zero, and is a grand sight at the Arnold Arboretum near Boston. There is great variation in the flower colors of seedlings and a beautiful form of pure yellow, called variety *aureum*, is notable. Other forms in brick-red and salmon-rose may be found among mixed seedlings. Again, superior forms should be selected, named and sold as clonal varieties, but, pending that happy time, one must visit a nursery where seedlings are being raised and pick out individual plants if he wishes special forms. Any seedling, however, is good if one does not require a special color type.

by Edward G. Towers



R. MUCRONATUM FUJIMANYO. ABOVE, KAEMPFERI



RHODODENDRON KAEMPFERI IN BLOOM

Another fine Japanese Azalea is the Torch Azalea (*R. Kaempferi*), which possesses a distinctive color of its own, best described as a scintillating carmine-pink with a touch of salmon. It is not a rose pink and never has a bluish or purplish tinge, but still is free from yellow. The flowers are of fair size and the plant is upright in growth, reaching about six feet in height. It is satisfactorily hardy in Boston and Rochester, but needs protection wherever the Winter temperatures are lower than fifteen degrees below zero, for its flower buds and even its branches will kill at that temperature. It is thus somewhat less hardy than the "ironclad" American Azaleas and *R. japonicum*. It is a gorgeous thing, and comes nearer than any other hardy sort towards resembling the Indian Azaleas. It fades badly in full sunlight and so should be planted in semi-shade.

For a pure rose-colored hardy Azalea, none can surpass the best forms of the much-neglected Mayflower Azalea (*R. roseum*), sometimes called the Rosy Pinxterbloom, which grows wild in the uplands of New England, New York State and westward, extending to the Virginia Piedmont region. In cultivation it develops a more compact growth, and flowers much more abundantly than the plants commonly found wild in the woods.

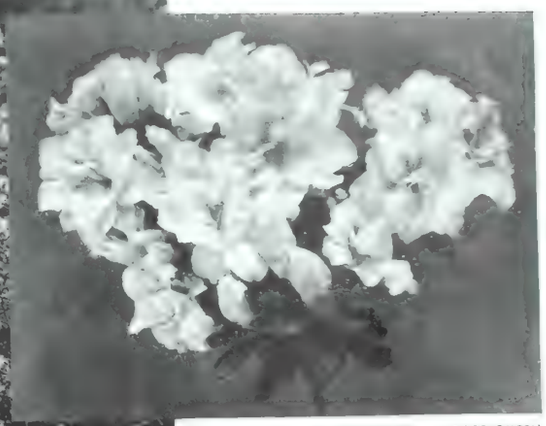


SNOW AZALEA

R. roseum, with its clear rose-colored flowers having a delightful Clove-like scent, should be distinguished from its close relative, *R. nudiflorum*, which does not have a spicy odor or so clear a color. The two are sometimes regarded as forms of the same species, and intermediate types have been found, but for horticultural purposes *R. roseum* is far superior to the other. Forms from the Piedmont have been much sold under the erroneous label of *R. canescens*, but the latter is a different species, tender in the North and native only in Georgia and Florida. *R. roseum* will grow to six feet, but may be restrained by clipping. It tends to be spreading and becomes wider than high. It is perhaps hardier than any other species mentioned in this article.

At present there seem to be no large "ironclad" Azaleas of deep red color available, except perhaps a few Ghent hybrids, but one may well use, as a substitute, some of the best crimson Rhododendrons, such as Mrs. Charles Sargent and *atrosanguineum*. A beautiful low Azalea, a form of *R. pulchrum* called *Maxwellii*, appears hardy near Boston, however, and has large flowers resembling those (*Continued on page* 76)





AZALEA ROSE QUEEN



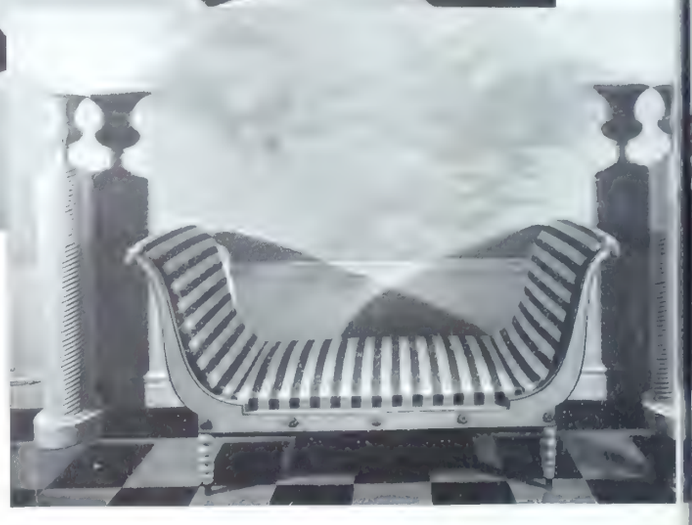
INDIAN AZALEAS IN THE SOUTH



RHODODENDRON MAGNIFICUM

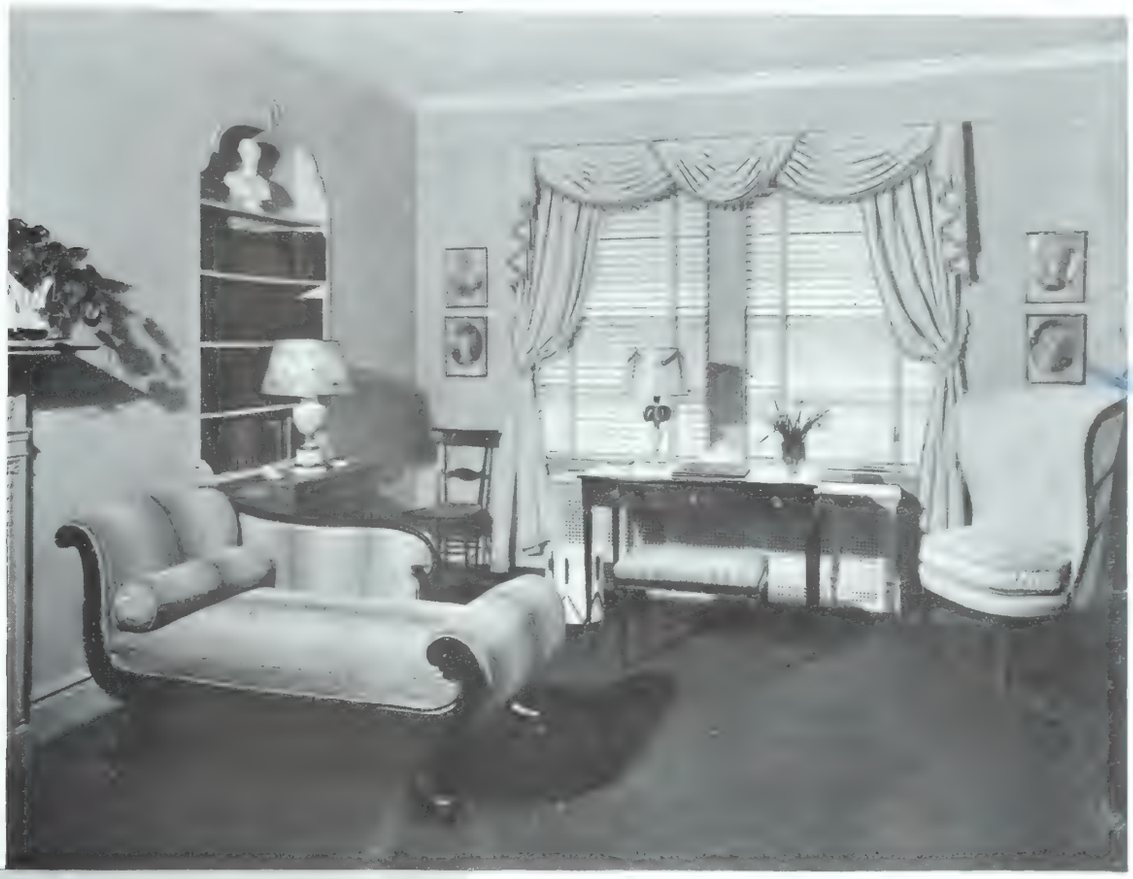
Selected kinds for outdoor planting





ROOMS in TOWN

E[illegible]
ture. The living room is in delphinium blues—blue walls, white curtains with blue fringe. Récamier sofa in ombré blue moire, blue and mauve linen on the big sofa, eggplant carpet. In the Directoire dining room is a fresh scheme of Venetian pink walls, black floor, white curtains lined in jade, jade chairs with white leather seats. Other pieces are black and gold







Return to Elegance



REPORTERS and editors come panting up to this desk with the last words in decoration trends from Paris, London and New York. Depression's old slogans "Style at a Price" and "High Style—Low Price" are out to return to the horse and buggy limbo. People are demanding quality—and are ready and willing to pay for it. On all sides are pronounced evidences that we are in for a return to elegance. Let's go.

LONDON—*Flash:* In the form of an epidemic, the urge for the Regency style goes on. The search for authentic pieces is frenzied—no casual or questionable effects will do. The real thing or things is the cry. The situation is quite different from that existing here awhile back—before our present trend towards elegance—when we approached a period with an effective but untrue sort of cheese-cloth technique.

Flash: The great dramatic exhibition of Chinese [illegible] is creating quite a stir. Great auction rooms have taken the success of this to mean that there will be a revival in the fashion for Orientalia. They have unearthed forgotten distinguished pieces; bidding runs fast and prices soar high. The shops, with an eye for the main chance, have opened exhibition rooms and promotions of various kinds featuring the Chinese taste.

Flash: The new fabric patterns—with few exceptions—are well documented. A revival of the large, bold repeats of the 17th and 18th centuries is apparent.

Flash: A union of the traditional and the contemporary styles is noticeable in gracious houses. For its new and unexpected details and ensembles, London goes to Paris. Public rooms—restaurants and such—go in for lighting and furnishing in a more completely modern manner than do the private houses.

Flash: A well known drawing room developed in a full scale of whites has recently been embellished with murals in the modern-baroque style. A rich crimson prevails in the paintings. The decorator, pleased with the result of this invasion, feels the need for more of it. Splashes of crimson now appear with telling effect in upholstery and furniture. It is thought this will cause a vogue for white schemes with one rich color boldly used.

PARIS—*Flash:* The best artists and craftsmen are busy [illegible] pieces—some of magnificence and [illegible]

Flash: Serge Roche continues to create with crystal and mirror. His design of great originality is one executed in white plaster and mirrored glass, lighted by concealed lights—spots of projected light, reflected from the mirror details, are thrown about the room.

Flash: A well-known designer-decorator strips his old provincial furniture of all finish and then veneers all sufficiently simple surfaces with antique mirror—amazingly smart . . . old blonde wood and off-color mercury glass. Another one, the originator of a charming off-white screen paneled in leather, now reproduces this model in a heavy natural linen—an economic gesture; the difference in price is considerable. It is hard to decide in which material the screen is more handsome.

Flash: The artist best known for lacquer work imports his assistants and workmen from Indo-China—thus being sure of painstaking and excellent execution.

Flash: Fabrics are gay—the patterns are varied and usually of the all-over type, the scale is not generally large. As subject flora and fauna persist in being the center of interest—circles of butterflies and robins with the early cherry on a foliated ground—sensitive in drawing and naïve in color. It remains in the memory as a thoroughly charming design. Another delightful chintz is blocked in a pattern made up of a rabbit in foliage. It is simply printed in one color on a white field. A white marquisette is blocked at intervals with various blossoms, doves and amours. It has a scalloped edge of considerable width defining the long panel. The colors are bright, the drawing slightly humorous (with an amusing disregard for the relative scale of things),—the whole like a lovely valentine. It is designed to be used alone without any heavier hanging. Paule Morrot is responsible for it.

NEW YORK—*Flash:* While in furniture Modern outsells everything else at present, the cheaper kinds are tending to join the ranks of borax furniture. Good Modern will hold its place for a long time. Despite the popularity of Modern, 18th Century mahogany, bleached mahogany and blonde woods in traditional forms are crowding in.

Flash: In floor coverings texture is everything—much more than pattern—with deep pile and shaggy effects. Many carpets look like Scotch tweeds. Modern patterns in block effects are brand carved—a grand name for tufted. The colors range from the off-whites to rusts, cocoas and dark brown.

Flash: Plaster is being used for wall treatment by draping walls with fabric and then spraying with plaster. Furniture is being done the same way. Vases and lamp bases are also moulded from plaster.

Flash: Watch out for black appearing as a background for walls—black tea box paper. (*Continued on page 78*)

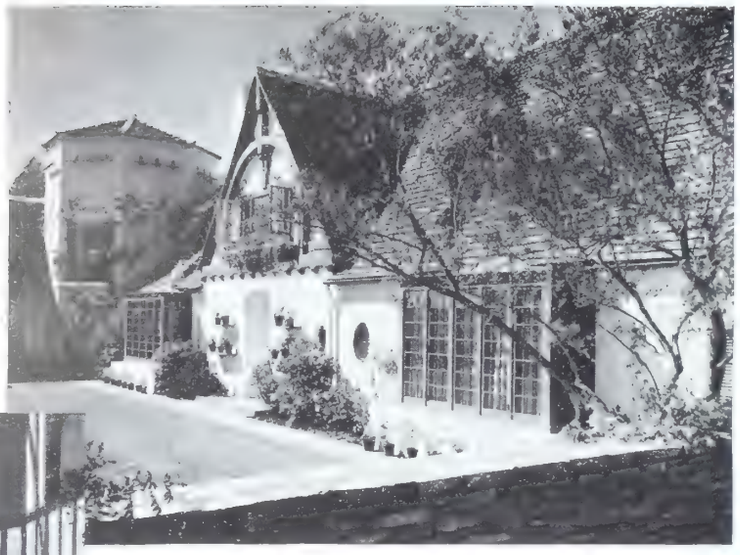


FRED R. DAPPRICH

Fredric March selects French Provincial for his home in Beverly Hills—whitewashed brick walls and blue doors

A terrace and rooms in

Fredric March's house







Directly [illegible] the living terrace, of which a view was shown on the previous page, and in the upper corner, the walled entrance terrace. The latter is on the street level. When you enter the house you look, directly [illegible] at the rear.

At one side of this entrance hall is the living room and at the other, a [illegible] to the right—that leads to the dining room. The service—including an octagonal din- [illegible] for elaborate [illegible] is grouped in the farther wing; on this side are a Normandy kitchen, projection room [illegible] forms one wall to the entrance court.

[illegible] Harry [illegible] were entrusted the decoration. He fashioned the living room after an 18th Century salon, with laurel green panelled walls, lots of books, a piano in one corner, secretary in another, 18th Century furniture in deep yellow brocade and a dark brown chintz on the couch. A book-lined gallery leads out from the living room to the Normandy kitchen





THE dining room runs the depth of the house. Its walls are covered with a Zuber paper of hunting and fishing subjects, with woodwork and damask curtains a soft azure blue-green. Refectory table and chairs are walnut. The playroom reproduces a kitchen in an old Normandy house—fine copper and brass on the hearth, brown toile curtains, yellow quilting on the chairs and sofa. Then the modern touches—an unobtrusive little corner bar, radio and victrola concealed in an old cabinet and a movie projector that comes up out of the floor

BORDERS



GERANIUM IBERICUM PLATYPHYLLUM



THALICTRUM GLAUCUM



OENOTHERA MISSOURIENSIS

Practical suggestions by Louise Beebe Wilder for those with small gardens

It is not always the person possessed of the greatest number of acres who has the greatest love of flowers. Indeed, it is more often one with little space at his command who is plagued with the keenest desire to entertain a great variety of plants. And this desire puts him more often than not in the curious position of being defeated by the success of his own efforts. That is to say, his enthusiasm causes him to plant not wisely but too well. How often you see a little place literally submerged beneath its wealth of flourishing green inhabitants—towering Hollyhocks and Sunflowers, great long-branched shrubs, fat evergreens and deciduous trees of forest stature. The owner may have begun with an orderly plan and the best and tidiest of intentions but because he prepared his ground well and then made his borders too wide, his paths too narrow, his open spaces too few, and chose his plant material from among the too hearty and willing possibilities he finds himself, after a few years, overtaken by chaos. He is utterly bewildered and discouraged with the effort of maintaining a seemly balance between his desires and surfeit—between his love of plants and his available space.

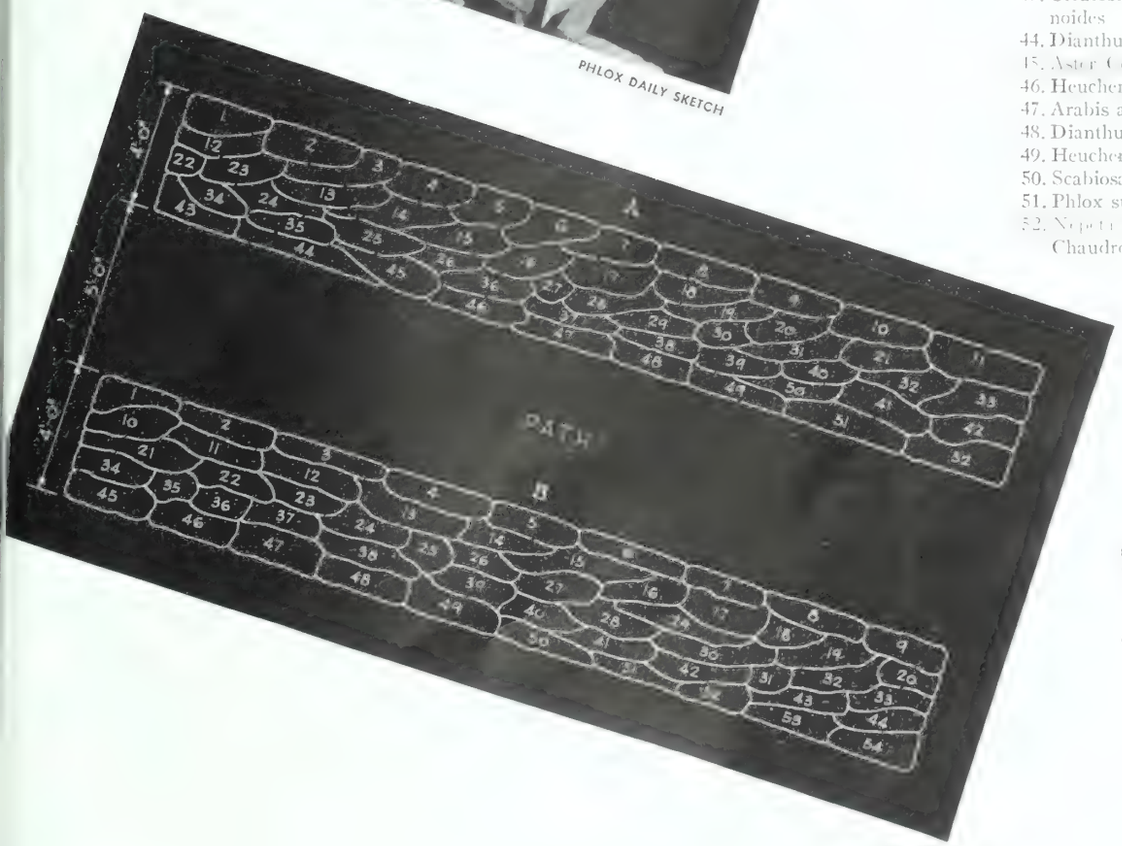
At the outset the wise gardener will carefully consider the land he has to deal with, noting well its good and bad points, then make a plan which will augment the first and minimize the second. This plan will of course differ with the size, shape, topography and exposure of each piece of land. But let him at once secure and keep inviolate a patch of greensward. This provides a quiet place for the eye to rest upon when it tires of butterfly flittings from flower to flower, besides creating a setting for the brightly colored borders. Then let him see that his paths are of sufficient width for walking two abreast, even when edging plants are reaching from either side. Insufficient width of paths is the cause of much of the confused and disordered appearance on many small places. If the path, whether gravel or grass, runs between two borders each four feet wide the path should also be four feet wide, or four feet six inches, particularly if it is in a main part of the garden. If the path runs along a single border three and a half feet will be sufficient.

For main borders on small places four feet will in general be wide enough, though there may be situations where five or even six feet could be tolerated, especially where shrubs are to be accommodated; and again borders of three or even two feet in width will best serve the purpose. All borders should be well prepared in the beginning, deeply dug and fertilized, so that remaking will not be necessary for several years. Personally I like (*Continued on page* 80)



DICENTRA SPECTABILIS

PHLOX DAILY SKETCH



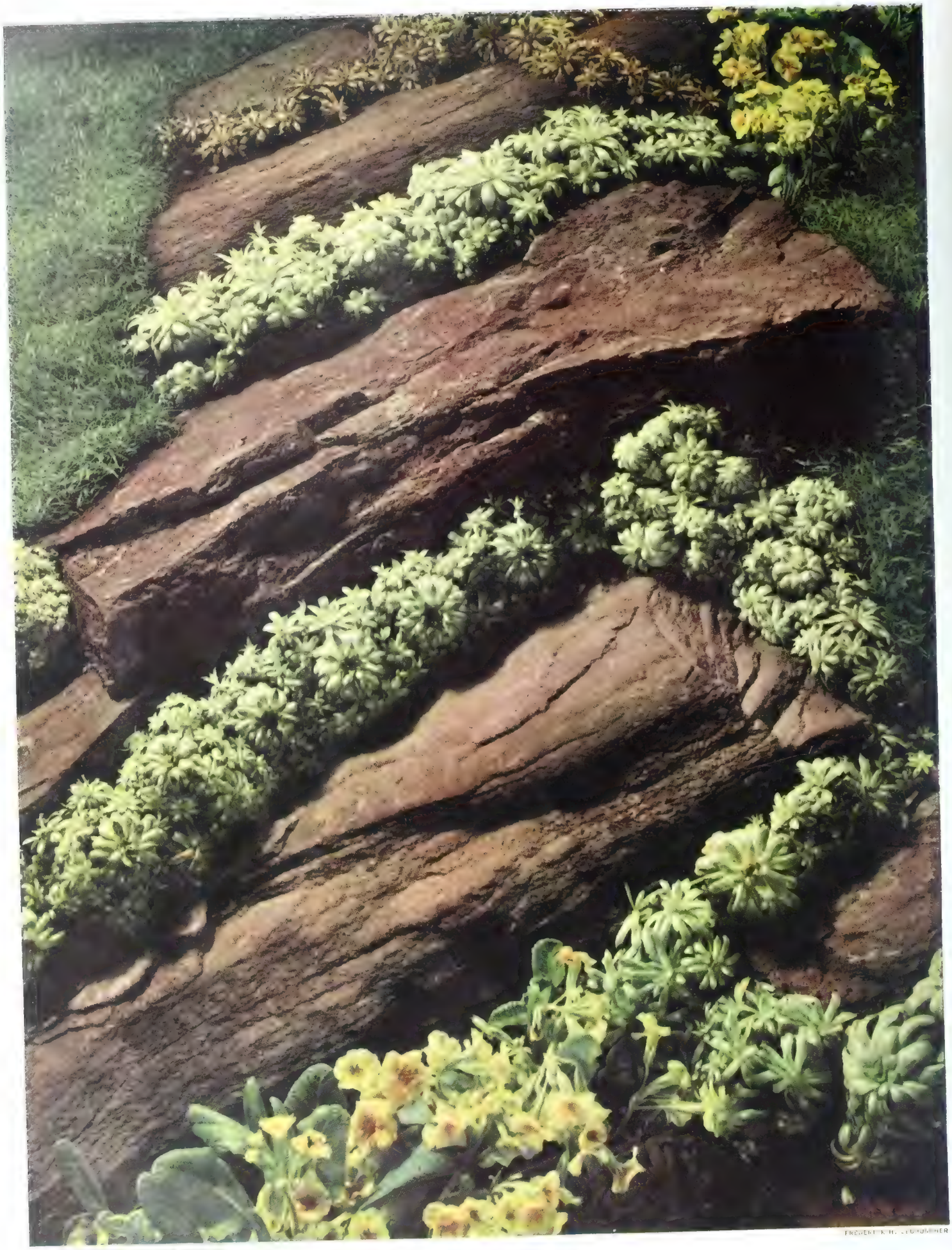
BORDER A

1. Korean Chrysanthemum Mars
2. Salvia Pitcheri
4. Delphinium Capri
5. Korean 'Mum Ceres
8. Aster Fe'tham Blue
9. Delphinium Persimmon
11. Korean 'Mum Daphne
12. Phlox Daily Sketch
14. Phlox Miss Lingard
15. Geranium ibericum
17. Hemerocallis Bay State
19. Eupatorium coelestinum
20. Phlox Boule de Feu
21. Aster Grey Lady
22. Gypsophila paniculata
24. Erigeron Quakeress
25. Lupinus (pink)
26. Iris Juniata
27. Peony Le Jour (single)
28. Hyssopus officinalis
29. Platycodon grandiflorum mariesi
30. Gypsophila Bristol Fairy
31. Astilbe Arendsi Avalanche
32. Phlox George Steppe
34. Aquilegia coerulea
35. Chrysanthemum max. Burbank's Frilled
36. Lychnis chalcedonica (salmon)
37. Aquilegia Chrysantha
39. Delphinium chinense
41. Hemerocallis minor
42. Aster Victor (dwarf)
43. Ceratostigma plumbaginoides
44. Dianthus Bristol Purity
46. Heuchera Edge Hill
47. Arabis alpina
48. Dianthus Beatrix
49. Heuchera Rosamundi
50. Scabiosa caucasica
51. Phlox sub. G. F. Wilson
52. Nepeta Souv. André Chaudron

BORDER B

1. Santolina chamaecyparissus
2. Oenothera missouriensis
3. Iberis sempervirens
4. Teucrium chamaedrys
5. Campanula carpatica (blue)
6. Alyssum saxatile citrinum
7. Stokesia laevis (blue)
8. Dianthus Furst Bismark
10. Hosta coerulea
11. Aster Frikarti
12. Sweet William Pink Beauty
13. Geranium grandiflorum
14. Scabiosa caucasica House's Hybrids
15. Digitalis ambigua
16. Anthemis tinctoria
17. Phlox Tapis Blanc
18. Iris tectorum alba
19. Aster Lady Henry Maddocks (dwarf)
20. Albert Crousse
21. Veronica longifolia subsessilis
22. Oriental Poppy Queen Alexandra
23. Iris Purple King
24. Phlox Columbia
25. Pentstemon Pink Beauty
26. Aquilegia chrysantha
27. Veronica spicata
28. Lupinus (blue)
29. Erigeron Quakeress
30. Gypsophila Bristol Fairy
31. Chrysanthemum max. The Speaker
32. Centaurea montana
33. Hemerocallis Apricot
34. Anemone japonica September Charm
35. Oriental Poppy Perry's White
37. Dictamnus alba
39. Peony The Bride (single)
40. Phlox Daybreak
41. Iris Perry's Blue
43. Phlox Miss Lingard
44. Aruncus sylvester
45. Phlox Mrs. Jenkins
46. Aster hybridus luteus
47. Salvia virgata nemorosa
49. Thermopsis mollis
50. Korean 'Mum Apollo
51. Salvia azurea
52. Astilbe Arendsi van der Wielen
53. Delphinium Lamartine

Two borders planned for a wide variety of plants in space of limited size





BRUEHL-BOURGES PHOTO. CONDÉ NAST ENGRAVINGS

Spring on Show

When March brings the borderline of Spring the International Flower Show presents the truth of the changing seasons with displays such as the two presented on these pages. Opposite is a detail of last year's first-prize rock garden—a pattern of boulders and Sempervivums, those indispensable rosettes of which so wide a variety of size and color is available. It demonstrates effectively the opportunities which lie in crevice planting, one of the most effective types with which good rock gardeners have to deal.

In actual gardening, one might make an extremely interesting composition merely with Sempervivums, rocks and a bit of soil for root-hold. For greater variety, though, it would be well to broaden the scope of the crevice plants to include such species as the less rampant Sedums, certain of the dwarf Pentstemons like *rupicola,* Alpine Campanulas and even our own native eastern Columbine. It should always be remembered, though, that crevice planting should be restrainedly done lest a bulging, overstuffed effect be produced.

In another of the International Show winners of 1935, shown above, two practical garden principles are well exemplified: first, an effective plan of displaying Tulips against a wall background, and second, the use with them of carefully chosen companion plants.

Intrinsically lovely as Tulips are, their effectiveness can be materially increased by good under-planting. In no plant family, perhaps, are there greater opportunities for developing subtle color schemes than among the Tulips. Yellow varieties, for example, look particularly well with blue Aubretia. Crimson and scarlet Tulips, again, can well have white Arabis or Iberis as companions. For varieties which tend toward the buffs or chestnuts, one should choose white foils, too—perhaps the two species just mentioned.

In the matter of background plants for Tulips, as distinguished from ground covers, a good selection can be made from among the Lilacs, Wistarias, Spireas, Peonies (for their foliage), Polemonium and tall Bearded Iris.



South African Plants



TOP, LACHENALIA. SPARAXIS GRANDIFLORA

TRAVELLERS who stop for even a few hours in the city of Cape Town, South Africa, carry away with them the memory of the flower-sellers of the city's main thoroughfare, Adderley Street. This is true almost without exception and whether the individual cares for flowers or not. Two blocks or more of brilliant color in unusual and beautiful flowers register an impression on the most unhorticultural brain.

Here are Kipling's "heath and lilies" in great abundance. The Heaths are of many kinds and colors, for South Africa has several hundreds of species. Here are the Lily-flowers, not true Lilies, but of the great family of the Liliaceae; Red Hot Pokers and Aloes, "Blue Lily of the Nile" and the white and the golden "Chinkerinchée", cousins of our Stars of Bethlehem. Here are Amaryllises; tall fragrant Crinums and glittering salmon Nerines and the queer Snake's Head Haemanthus. Here are the Irids; wild Gladiolus of many kinds and lovely delicate colors, fragrant ones among them; Watsonias, Freesias, Babianas, Tritonias. These are but a few and the colors are dazzling, scarlet and yellow, crimson and blue, mauve and purple, a wonderful mass of brilliant hues. One stands spellbound before such gorgeousness and longs to have a share of it at home. A not uncommon experience, this, and one of the most disconcerting to which the gardener is heir.



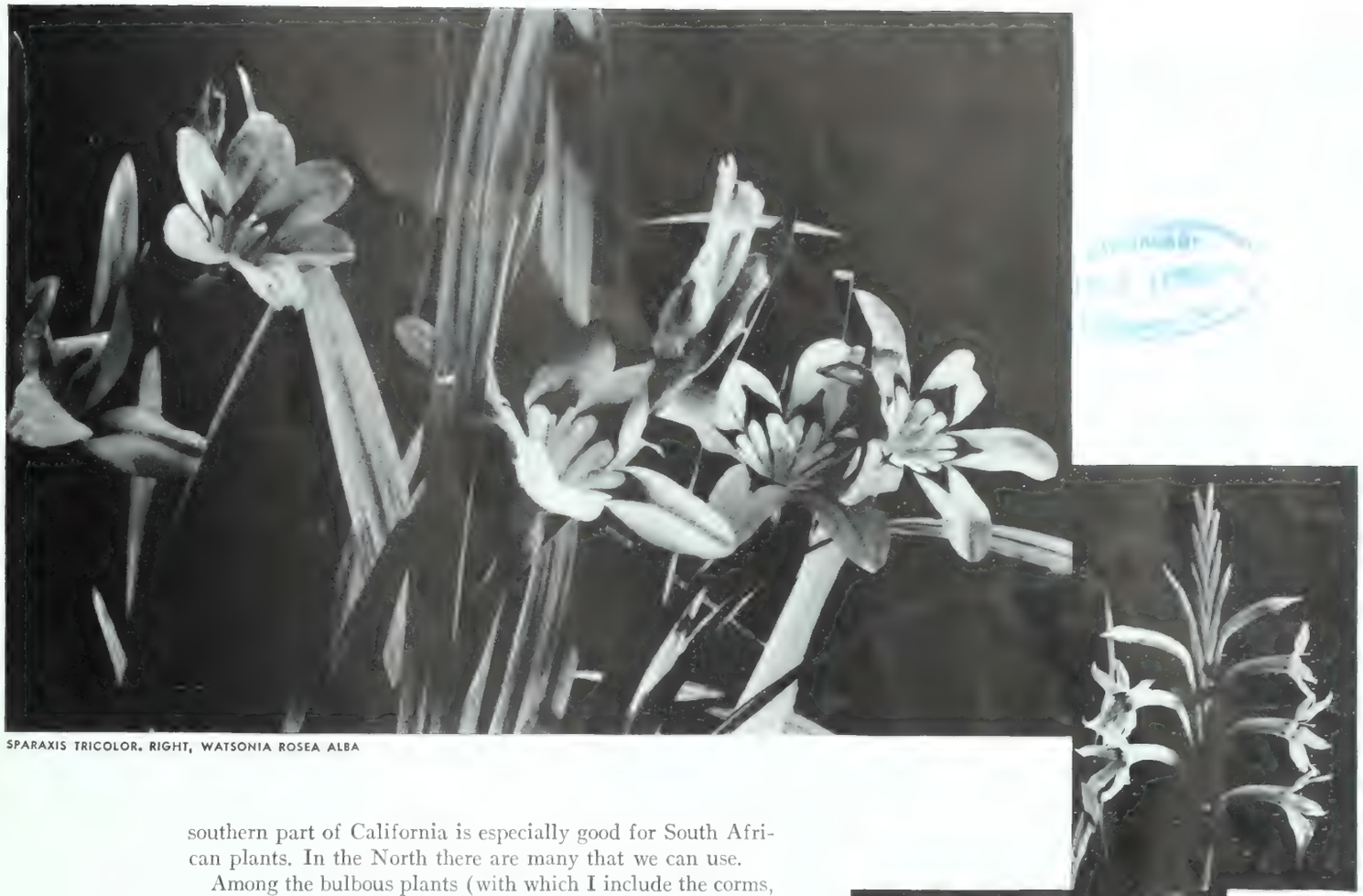
ZANTEDESCHIA REHMANNII



WATSONIA BELLIFOLIA. TOP OF PAGE, BABIANA PLICATA

This is a preface to the happy fact that we can have a share in this beauty if we try to do what Nature does in that flowery land, or rather we must find out how the flowers have adapted themselves to the sort of climate they have. It is very different from ours in the North—much like California's with rains and then a long dry season. The flowers will with few exceptions not be hardy but we can grow many of them as annuals and Summer bulbs out-of-doors or for indoor use in Winter. The many succulents of queer shapes may add an entrancing variety to our sunroom and Cactus gardens.

We may divide the plants roughly into four classes: (1) Bulbs; (2) Annuals and quick-growing perennials; (3) Succulents and (4) Shrubs, trees and slower perennials. This fourth class will be suitable only for outdoor growth in our South and Southwest or for growing under glass in the North with the exception that some plants may be wintered in the cellar as Hydrangeas are. Many of the trees bloom early in life and make fine greenhouse subjects. The climate of the



SPARAXIS TRICOLOR. RIGHT, WATSONIA ROSEA ALBA

southern part of California is especially good for South African plants. In the North there are many that we can use.

Among the bulbous plants (with which I include the corms, etc., usually placed here) we find an enormous variety. Out-of-doors, we can have as Summer bulbs Watsonias, the well known Kniphofias or Red Hot Pokers, Tritonias, known to us as Montbretias, some of the Gladiolus—not the big hybrids but the original species—the pink Schizostylis or Kaffir Lily, a fine bulb with an ugly name. We do not realize how charming Red Hot Pokers look growing among the grass by a pond. The tall Watsonias will grow anywhere, amiable creatures and almost fool-proof. There are many other kinds available.

With these we may put the Arums or Calla Lilies, not properly bulbous since they grow from a fleshy rootstock but in the great division of the Monocotyledons. The possibilities of their use outdoors have never been realized. Clumps of them by a pond or in a damp spot among Ferns are very charming. They must be taken up at the approach of cold weather, like Gladiolus and other Summer plants, but will be worth the little amount of trouble. The roots of the Callas may be stored in the cellar, not being allowed to dry out entirely, or if set out in pots, the white one will need only a short period of rest and may be grown alone in the house. The white Calla is *Zantedeschia* or *Richardia* (both names are used by botanists) *aethiopica;* two good yellows are *Z. Elliottiana* and *Z. albo-maculata.* A fine pale yellow with a black blotch, rare in this country, is *Z. melanoleuca,* and the delightful dwarf pink one which received so much attention at the International Flower Show in New York last March is *Z. Rehmannii.* All of these are fine indoor subjects, the pink one needing a rather dry soil. They are among the most worth while of the plants which South Africa has to offer us.

In house and greenhouse, we have grown South African Freesias and their hybrids for many (*Continued on page* 82)



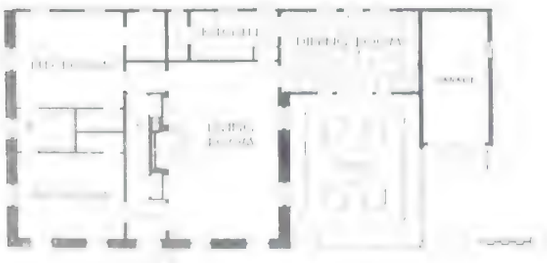
GLADIOLUS TRISTIS CONCOLOR

Little known sorts that well deserve the attention of American gardeners



Broad-shouldered Dutch Colonial and Cape Cod's fine, clean line





The two houses shown here are contrasted in size but similar in that both are considerably more roomy than their exteriors would indicate. Both look to sturdy, pre-Revolutionary prototypes for their architectural inspiration, one being an adaptation of a New England type associated with Cape Cod, while the other, across the page, is a faithful copy of an old Dutch Colonial residence.

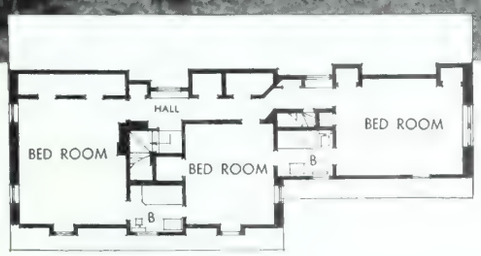
On this page, the home of S. H. Hallbeck of Wellesley, Massachusetts, is especially noteworthy for the way in which the flagstoned dining room becomes a distinctive and unusually attractive feature, at the same time permitting maximum light and ventilation through the house. The light gray fieldstone of the walls and chimney is in pleasant, traditional contrast with the shingled roof and white clapboard of the rest of the house. The chimney crest of terra cotta cement is a cheerful accent—the sort of gesture we always appreciate in a little house. The architects were Kilham, Hopkins and Greeley, of Boston.

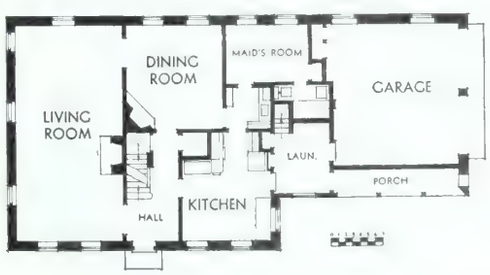
On the facing page, the home of Mr. and Mrs. Lloyd Young of Darien, Conn., makes splendid use of the salt box idea combined with the Dutch Colonial roof. The effect is to give extra floor space to the downstairs rooms, and to sacrifice as little width as possible upstairs. In point of appearance, this same device gives the house a long, graceful line and keeps it "close to the ground". Frazier Forman Peters, architect.

NATIVE NEW ENGLAND ARCHITECTURE

IN TWO HOUSES OF RECENT DESIGN









Doors and windows





The entrance to this modified Colonial house is a door of six panels flanked by two windows. The house itself is constructed of stone and shingles, and the flagstone walk leading to it blends harmoniously with the type of construction utilized

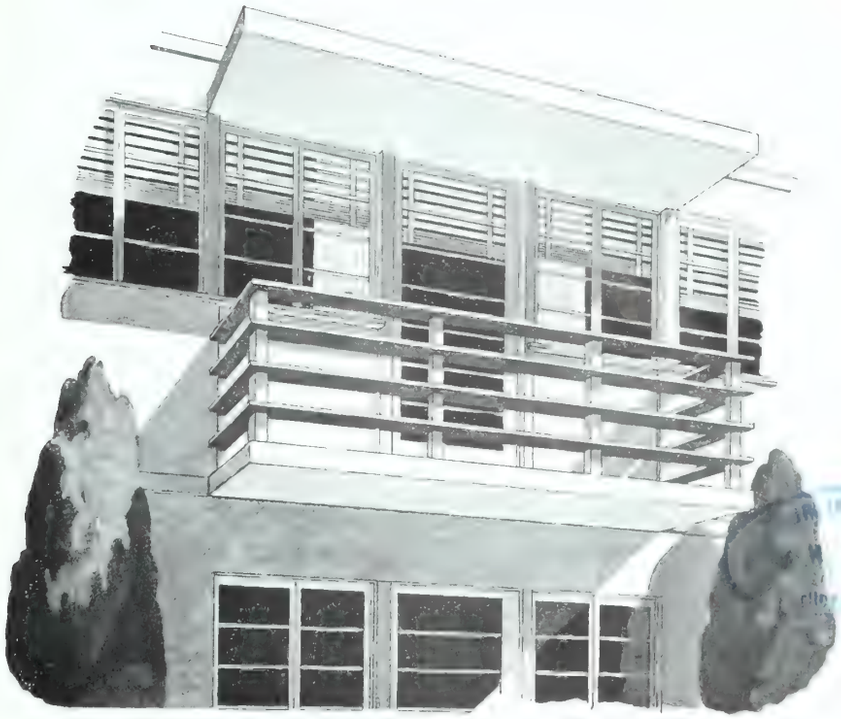
French influence is seen in the drawing to the left. A double door is protected against the weather and intruders by a pair of batten blinds, which provide a pleasing contrast to the white stucco finish of the exterior when they are thrown open

The spirit of our early American ancestors can be seen in the doorway below, left. This features a Dutch door with glass panes in the upper half. Outswinging casement windows placed above the bench give this entrance a welcoming effect. The first floor is clapboarded, the second finished with shingles



The roof in the example shown immediately below extends down to the top of the heavy English-type door. On the left side, as one approaches the house, the designers have placed a pair of outswinging metal casement windows which effectively break up the expanse of wall. The approach is of flagstones





Groupings to suit that house you may build. Suggested by C. T. Sigman and W. J. Ward

A cantilever balcony built off a bedroom in a modern house and covered by a roof of similar design is illustrated. The rail could be of bright metal such as chromium or monel, which would gleam in the sunlight. Such a balcony, if it were glass-enclosed, might be converted into a sleeping porch at night





Another variety of deck is shown in the Georgian type of house in the above illustration. The long roof lines extend down on either side of the dormers, and enclose a small porch for sunning or sleeping. A glazed door flanked by two windows of similar design provides access from the porch to the house



A projecting bay of interesting design has been placed to one side of the doorway on the English-type dwelling above. The windows of metal blend harmoniously with the brick of the walls. Various designs in the brickwork afford interesting possibilities

The doorway to the right might be the main entrance to a house of New England ancestry, or it could be used as well in a living or dining room to afford a garden vista. The door is a six-panel type reminiscent of those early American Colonial times

Paris modern

When treated artistically and intelligently the modern garden combines distinction and novelty with real garden beauty. One becomes accustomed to the use of reflecting mirrors, colored walls, asphalt in place of grass, and strange geometric patterns. Once separated from these materials which have gone into the architects' design, we are conscious of the whole and its refreshing simplicity—the extreme simplicity that only real taste can achieve.

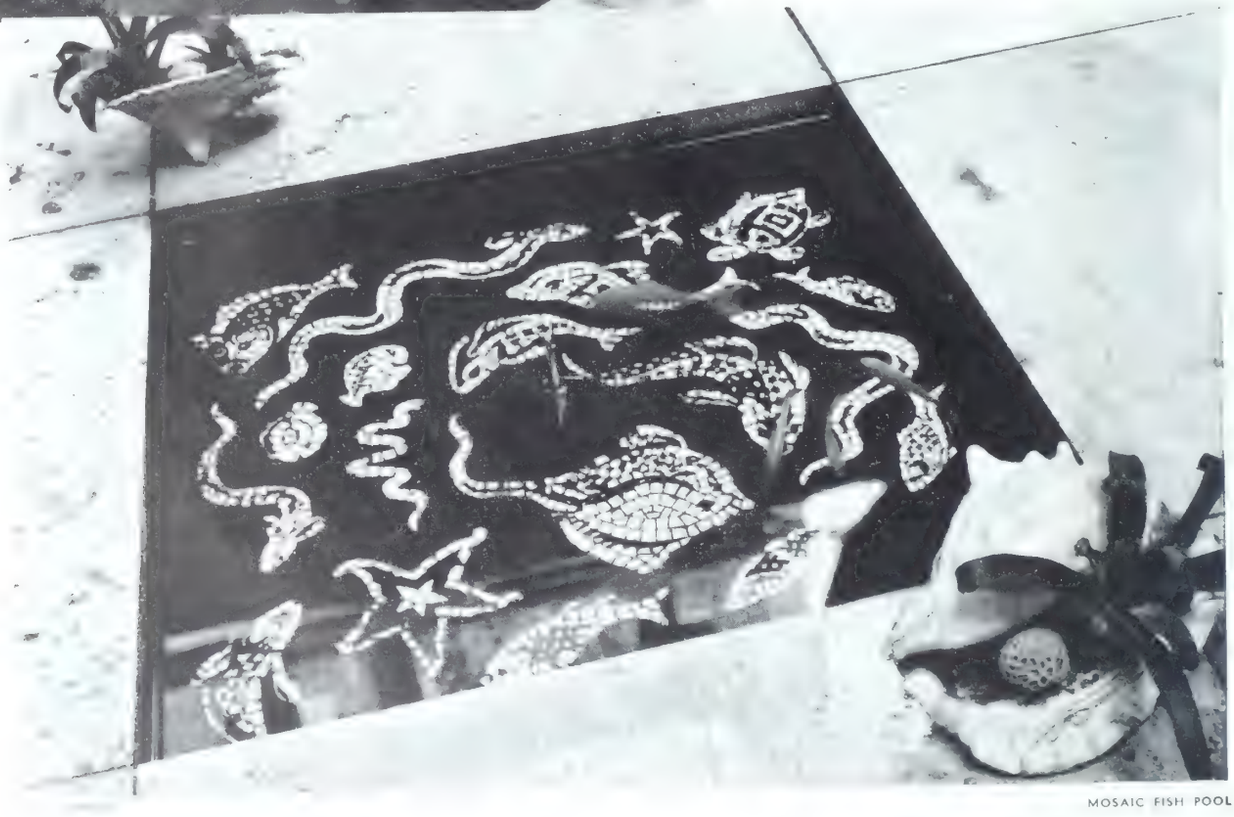
Paul Véra and Jean-Charles Moreux have accomplished this in two distinctive landscape schemes recently completed for M. Jacques Rouché at his Paris residence, near the Parc Monceau. They are quite separate gardens, leading out of two adjoining sides of the house. Three mirror-panels, set in the pale, sky-blue wall at the far end of the first garden, reflect a modern green glass fountain, and afford, at the same time, the pleasant illusion of roominess and (*Continued on page* 78)



BLACK AND WHITE



MIRRORED WALLS



MOSAIC FISH POOL



SYLVIA SAUNDERS

DESIGNED BY JEAN-CHARLES MOREUX AND PAUL VÉRA

PUBLIC LIBRARY



NEW PRINTS

BIRDS fly away with many of the print honors this Spring, as you'll see by the gay fabrics at left. 1. Revival of a lovely old Portuguese print in reds and blue-greens on beige ground. 2. Decorative cockatoo pattern in lacquer, green and white on brilliant yellow cretonne. Both Elsie Cobb Wilson. 3. The huge coq feather design, from Thedlow, comes in glorious color combinations including this dark gray, raspberry and white on pink. 4. Birds of Paradise, golden brown and white on a deep blue, from Sloane

VINES and leafy effects are creeping steadily to the foreground. Opposite. 5. Huge elephant leaves in gray and sepia on a black ground, a smart design from John Wanamaker. 6. This espalier design has gray leaves, and pale green and yellow fruit on a medium blue ground: R. H. Macy. 7. Modern leaf pattern on cream with big leaves in bright green and tan: Tate & Hall. 8. Design of wheat in turquoise and silver on aubergine is striking and new: McCutcheon's. All in various colors, and chintz unless otherwise stated

FLOWERS take a big step forward, huge bouquets, spacious all-over designs and large modern flowers showing a tendency to bloom extensively on the new chintzes. Opposite. 9. Large bouquet, typical of these big flower patterns, in pastel shades on light or dark grounds: Wm. Gleason Adair. 10. Orange and green on a brown: McCutcheon. 11. Hand-printed linen, cream ground, cherry red and pink flowers, blue leaves: McMillen, Inc. 12. Horsechestnut design with gray leaves and yellow flowers on maroon: Macy's


VINES
9
10
5
6
7
8
FLOWERS



Luncheon for Bridesmaids

In the gay whirl of wedding festivities, here is a special party—an event for the bride. The plan for the round table, shown on the opposite page, is directly simple and modern. The scheme is blue and silver with white and bright pink introduced in the flower arrangement—striking values and colors against the black table top. A sense of harmonious relationship in design exists between the silver, china and glass chosen for the occasion. Modern Classic is the sterling silver pattern. Wedgwood blue "Concave" is the china used. The glasses are selected from the Neo-Classic design. A correct complement exists in the supple, lustrous silver cloth which makes the matching place mats and napkins. The centerpiece is made up of a large cluster of white Hyacinths arranged in a silver bowl placed on a silver plate. This is surrounded by a ring of bright pink Bouvardia blossoms held in low glass containers. The photograph to the right shows the discreetly simple detail of the flatware. Below this are various models chosen from Fostoria's Neo-Classic line of glassware. Sterling silver butter plate, place plate and large bowl shown in the next photograph are items belonging to Rogers Lunt & Bowlen's popular Modern Classic design. All of these and the gleaming metallic silver Cellophane mats, washable, soft and non-tarnishable, come from R. H. Macy & Co. The china, which can be had in full open stock, is Wedgwood's unadorned blue Concave pattern and may be obtained from Wm. H. Plummer & Co.



THE MODERN CLASSIC PATTERN



NEO-CLASSIC GLASSWARE



STERLING PLATES AND BOWLS

BLUE CHINA AND SILVER MATS







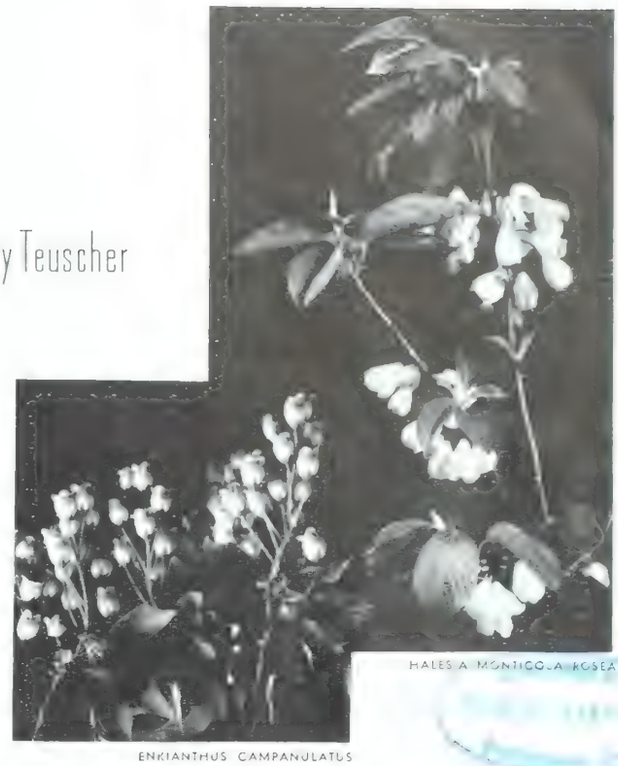
We have become accustomed to thinking of garden design in terms of rectangular areas that a planting whose outline is circular or oval strikes a welcome note of freshness. Such departure from the stereotyped is one of the great charms of the plan executed by Noel Chamberlin, landscape architect, for a garden in Armonk Village, New York.

The photograph at the top of the page shows the view from the cottage steps—an example of balance without rigidity and a perfect demonstration of the value of a distant vista as a point of focal interest. At the left is what one sees in the opposite direction. Both photographs bring out the close relationship of house and planting which is a highly important factor in a garden close to the dwelling. Notice, too, the value of fencing as a background, and the well ordered impression that comes from the avoidance of over-planting at any point.

A New York oval garden proves the value of variety

Spring beauty shrubs

by Henry Teuscher



ENKIANTHUS CAMPANULATUS

When in the Spring our fancy turns again to the embellishment of our gardens, let us consider not only the Crocus and the Goldenbell which everybody has. There are rare pleasures in store for those who courageously leave the path of familiarities and venture into the raising of new varieties. Let me plead in the following for some still much-too-little-known Spring flowering shrubs which clamor for the attention of adventurous garden lovers.

More lovely than the Spring-flowering American Witch-hazel (*Hamamelis vernalis*), and even more beautiful than the Japanese species (*Hamamelis japonica*), is the deep-yellow-flowered Chinese Witch-hazel (*H. mollis*). Its large flowers of four slender straps appear on bare branches in March, blooming at the same time as the Pasque-flower (*Anemone pulsatilla grandis*) and the Winter-aconite (*Eranthis hyemalis*), both of which make excellent companions. Later the large, roundish, grayish-green, velvety leaves appear, and these also are far more handsome than the leaves of the other species.

This plant was first brought to the attention of the public when, in 1902, the Veitch nurseries sent to Kew Gardens a specimen that had been raised from seed sent from China twenty years earlier by Charles Maries. We in America are indebted to the Arnold Arboretum for its introduction here.

In nature *H. mollis* grows under the same conditions as our American Witch-hazels: on rocky slopes, on the border of woods preferably where moisture trickles down, but not where moisture is stagnant. That means: Sun or partial shade in well drained, not too rich and not too dry, but not wet soil.

The Chinese Witch-hazel is easily raised from seeds, and it has been generally propagated during the last thirty years, but not to its advantage. Seeds from its native habitat are difficult to obtain, and therefore most of the seeds which have been distributed have come from botanical gardens or other plant collections where several species were growing in close proximity. Since *H. mollis* hybridizes very readily, especially with *H. japonica*, many such hybrids are in cultivation, and they are always inferior to the true *H. mollis*. Where seeds of dependable parentage can not be obtained, one should resort to vegetative propagation. This may consist either in layering—a two-year process with all *Hamamelis*—or in grafting on *H. virginiana*.

Viburnum Carlesii from Korea is finally becoming appreciated. Blooming early with sweetly fragrant flowers which are flesh-pink in bud and white when they open, it has been widely publicized by many nurseries, and many garden friends have planted it, but have been disappointed by it. Complaints that this much-praised shrub did not fulfill the high hopes which had been placed upon it reach us quite frequently.

For these failures there are in particular two reasons. First, it is rarely realized that this Viburnum is not a woodland shrub like most other species of the genus, but grows in its native habitat on rocky, windswept ridges near the seashore. It is, therefore, very partial to an open locality with perfect air circulation, and it detests a cramped place among other shrubs or in the shade. It wants to have its roots in loose, rocky soil, and simply does not stand heavy clay soil which tends to bake hard. Even rich humus soil, which is likely to be too moist, is not to its liking. The best place for this really very lovely shrub is in the large rock garden, where it can stand quite free and by itself, in soil which is perfectly drained but never gets seriously dry.

The second reason for frequent failure is the fact that, especially in the beginning, many nurseries propagated *V. Carlesii* by grafting it on the Wayfaring tree, *Viburnum lantana*. This proved to be an unfortunate mistake since *V. lantana* is of much more vigorous growth and the two never make a lasting union. It always results in either the suckering of the stock or in the early death of the scion because of general incompatibility.

V. Carlesii may be propagated from half-ripe Summer cuttings, but the most satisfactory method of increase is from seeds, which are now readily obtainable from Japanese nurserymen.

Another Asiatic shrub which deserves some encouragement is *Enkianthus campanulatus*, a native of Japan. It was introduced into cultivation some sixty years ago by the above-mentioned Charles Maries; but it has been very slow in gaining the favor of the public, in spite of its many excellent qualities.

One of the reasons for the indifferent attitude of garden friends may have been its somewhat awkward name. "Enkianthus" is made up of two Greek words which translated mean: "Heavy with flowers." No English name has as yet been coined for it. However, I found in Japanese literature two Jap- (*Continued on page* 90)

WHILE much of Florida architecture is changing from Spanish to Caribbean, the transition is occasionally marked by a happy blending of both styles. An excellent example of this development is the house of Mr. C. H. Jennings, at Miami Beach. Appropriately expressive of the way of living in a balmy climate, the outdoor living space is given the same careful consideration as the inner rooms. The cloistered patio, at the bottom of this page, is reached through the door seen at the right of the facing page and provides easy access to any part of the house. The surrounding cloister and porch not only invite relaxation in their shade, but keep the house cooler by shielding the walls from direct sunlight. The contemporary feeling in design shows in the extreme simplicity and good proportion of the architecture and in the nice restraint found in such details as the wrought iron railing around the upper porch, the slender columns and the modern steel casements. The architects were J. and C. Skinner







SAMUEL H. GOTTSCHO





FLORIDA CLOISTER

Garden Clubs

and their national meaning. By Olive Hyde Foster

If you live in a big city, whether you are interested in gardens or not, you have seen the newspapers full of pictures and articles, time and again, about Flower Shows. You will be surprised, however, in not taking part in the work, to know that these exhibitions—attracting hundreds of thousands of visitors—often represent from one to two million dollars outlay; take a year's preparatory work, and the coöperation of the whole flower trade, the finest private estates, the modest home plot, as well as the various garden clubs. And as the garden clubs' members range from the wealthiest men and women in the country down to those who actually feel the small club's small dues, and who do all their work in their own back yards, you will realize that here is a new force in American life.

• If you have ever looked up the matter, you may have been surprised to learn that the year's Flower Shows start in February. In March come the Spring International Flower Show of the Horticultural Society and the Florists' Club of New York, the Garden Club of America, the Federated Garden Clubs of New Jersey, and the Federated Garden Clubs of New York State, in Grand Central Palace, New York City. The next week—and only a few hours' ride away—sees other superb exhibitions in Boston and Philadelphia.

Within a few days follow Omaha, St. Louis, Detroit, Portland and Oakland on the Pacific Coast; Worcester, Mass., and then the mammoth affair staged by the Garden Club of Illinois, in Chicago. By that time the flower show season is well under way throughout the length and breadth of the land.

• Yet these costly, beautiful shows, important as they are in many ways to their respective communities, are but one feature of the broad work which has been steadily growing since the start of the garden club movement nearly fifty years ago.

To be exact, on January 20th, 1889, up [illegible] to the first meeting of the Cambridge Plant Club. Founded at the home of Mrs. John Hayes, with about twenty present, its purpose was the exchange of experiences and discussion of the best way to grow house and garden plants. It still carries on, and has been awarded, by the Massachusetts Horticultural Society, a medal for being the oldest active garden club in America.

Almost as old is the Ladies' Garden Club of Athens, Georgia, founded according to one report, at the home of Mrs. Lumkin; according to another report at the home of Dr. E. C. Newton, in 1892, and long supposed to be the first. It is still active.

• Possibly even earlier were the little groups started in several places by Mrs. John Wood Stewart, because in 1891 there were so many that she organized them as the National Plant, Flower and Fruit Guild. The idea had come to her when in a city hospital she had been cheered by the constant supply of fruit and flowers from her devoted friends.

As soon as she was able, she started the work wherever she went, asking the members for *only the surplus* from their gardens. Place after place in her travels she organized for the poor and needy, with the result that when the Great War broke out, preserved fruits and jellies for hospital use from these units were sent abroad as long as our Government had room to transport.



After the War, when the great Government Hospital near Northport, L. I., was finished, Washington officials asked Mrs. Stewart, who lived nearby, to take charge of the floral decorations at the formal opening. She called on all her friends and neighbors, with the result that flowers and shrubs poured in by the carload. When later she learned that those sent into the wards and private rooms, had been cherished by many of the sick and insane to the very last blossom, she was deeply touched. She immediately organized a permanent garden committee from that end of the Island, to help the men who were able to make their own gardens, and to keep the room patients supplied with fresh flowers and plants.

Her Block Garden Guild, another branch, was formed later to assist persons from cities who were buying small suburban landscaped homes to take care of such places, and to promote good citizenship, good taste and friendliness. It is still spreading. Her friend, Mrs. Thomas Edison, sponsored the work in Florida, and was for five years its first President.

• Today the National Plant, Flower and Fruit Guild, forty-three years old, is found in many places from the Atlantic to the Pacific. Receiving stations are maintained, often in great railroad stations like Chicago and New York, for the lovely daily donations from gardens made especially beautiful for this purpose, to be distributed in the tenements, prisons, and hospitals.

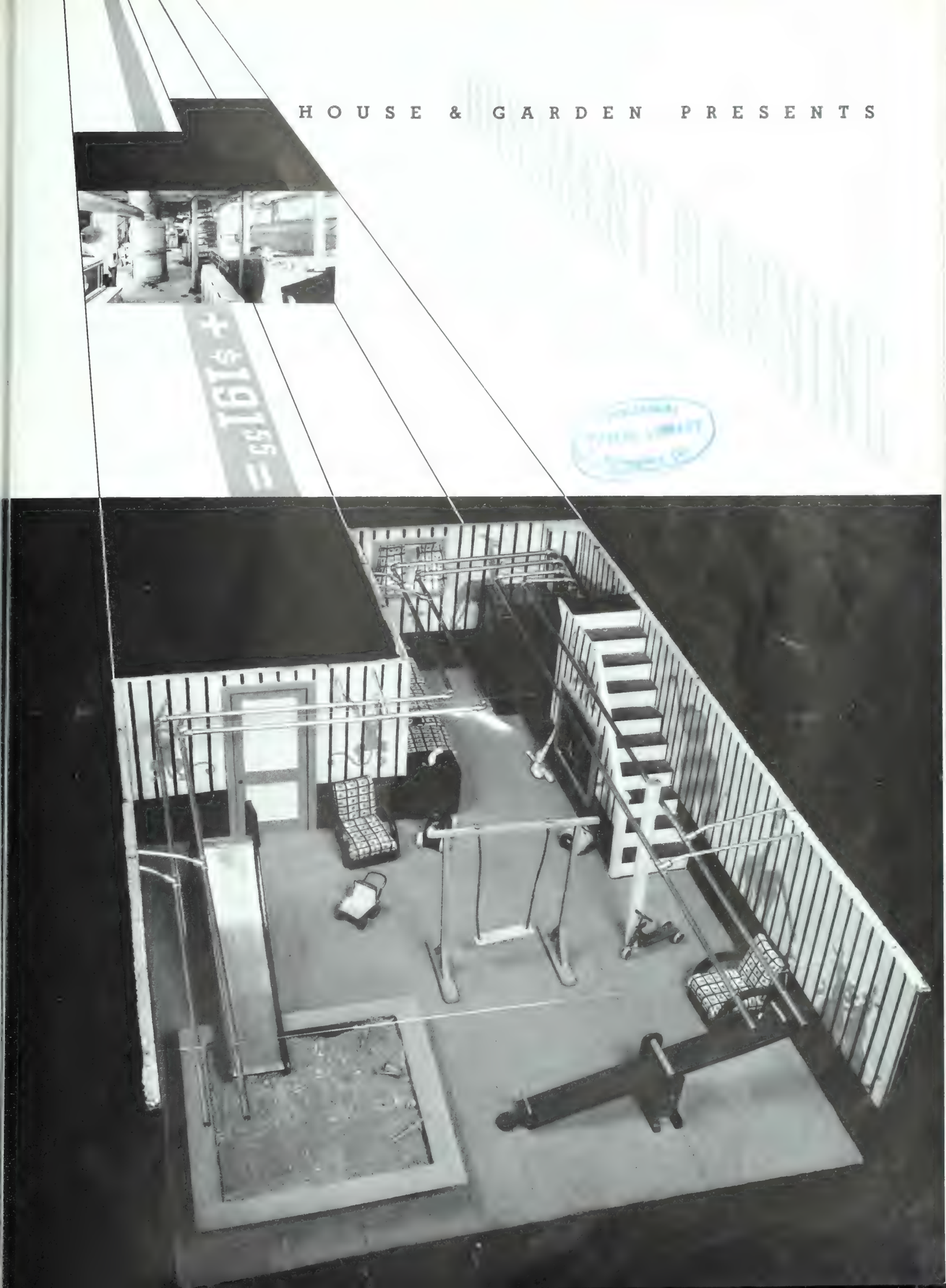
The Garden Club of Philadelphia, supposed by many to have been the first, was formed in 1904. The same year in Minneapolis, was started the Minnesota Garden Flower Society, which has a membership of around 400 and is still doing fine work. The Philadelphia Garden Club held its first meeting on May 19th, of that year, with Mrs. Stuart Patterson its first President. About ten years later she started the movement which resulted in the Garden Club of America, and thus became affectionately known as "the mother of garden clubs."



The Garden Club of America, formed by the banding together of twelve garden clubs in 1913, in Philadelphia, was organized by Mrs. J. Willis Martin, who became its first President, leading it to many brilliant achievements. Its Flower Show Committees, through its member clubs, advanced rapidly in that art, and have put on some of the finest exhibits ever seen anywhere. It has emphasized at different times English, Italian and Spanish gardens, with Mrs. Sherman Hoyt one year bringing in a complete desert garden from Southern California. Last season it stressed the influence of the Sunny South, with its Colonial charm and serenity.

It has a National Parks Committee, made necessary by (*Continued on page* 86)

HOUSE & GARDEN PRESENTS





$386.00



$357.00



PLAN NO. 1 STUDY ROOM

Finishing partition, plastering walls with lime mortar and painting, with washing ceiling	$ 97.50
Cabinet work and carpentry on bookcases, etc.	166.00
Furnishings — cabinets, desks, bookcases and rugs	158.50
TOTAL	$386.00



PLAN NO. 2 HOBBY ROOM

Plastering walls with cement finish, new partition, patching and painting ceiling	$103.00
Special floor covering	86.00
Furnishings — cabinets, workbench, etc., exclusive of tools	168.00
TOTAL	$357.00



PLAN NO. 3 HOBBY ROOM

Plastering walls with brick back cement, patching ceiling and painting	$178.50
Cabinet work and carpentry on work bench and built in seat	85.00
Furnishings — reconditioning furniture brought from other rooms and small additional items	17.51
TOTAL	$280.01



PLAN NO. 4 STUDY ROOM

Plastering walls with lime mortar and filling between joists with sheet rock, painting floor	$128.00
Cabinet work and carpentry on bookcases, etc.	60.00
Furnishings	204.00
TOTAL	$392.00



$280.01



$392.00

Basement Planning



BASEMENT planning is naturally of two types—planning for the new house and for modernization. In the latter instance, your architect will have many interesting suggestions for the full utilization of the space. In remodeling an existing basement, you or your architect may find many interesting plans in these articles.

To take full advantage of the valuable space provided by your basement, it is advisable that your heating plant be automatically fired by oil, gas or stoker feed. There are a number of reliable oil and gas burners available today, and stoker feeding is entirely adequate.

It is true, of course, that no matter how sound the method of burning, the heating system will not function at real efficiency without the proper type of furnace and heat distribution system. Radiators, convectors and warm air distribution systems were fully covered in our article on heating in the October 1935 issue of House & Garden.

In that article, too, we covered the most excellent types of boilers and furnaces now available. There are now marvelously perfected and flexible efficient boilers designed for the installation of oil burners, conversion gas burners and automatic stokers. And there are splendid up-to-the-minute boilers or furnaces that are sold with the burner mechanism already in place in the boiler.

In some such boilers, oil burners of the gun, or rotary, type are installed; in others the very latest kind of gas burner. There is, too, a very efficient type of boiler in which the fire is fed, by a patented type of oil burner, from the top down. The burner and its elaborate heat passages are sealed against damage or injury in an ultra modern pocket of steel.

[illegible]

The accompanying pen-and-ink basement plan suggestions indicated in the illustrations which accompany this present article. Most of the pictures are derived from an unusual contest recently conducted by the American Radiator Company in collaboration with the New York School of Fine and Applied Art.

To initiate this contest the American Radiator Company secured the new basement floor plans and photographs of that many basements in the New York metropolitan area which needed modernization. These were given to the students of the school of Fine and Applied Art and they were asked to work out appropriate remodeling plans and to budget each improvement with the exact amount for material and labor which the remodeling would cost in the current New York market. The costs quoted do not include heating equipment.

The student then made models of their new well-worked-out plans at the scale of 1 inch to the foot. The results of the Collier Pelton contest have been so successful that House & Garden has drawn heavily on this source of authentic information to present to readers the greatest possible number of valuable suggestions.

The American Radiator Company has been especially impressed with the results of this contest and is contemplating putting the models on show, both in New York and on the road. To match the excellence of the models made by the students American Radiator has had accurate metal models of its boilers, copper piping and air conditioners and these will be shown in each model.

In every case, the heating system, whether hot water or vapor, is accurate down to the last detail. The models of boilers are of the gas-fired, oil burning and stoker fed types. In the latter case, the automatic stoker has been made up in model form, too.

Estimates are based on actual material and labor costs, excluding the heating

When you compare the "before and after" views in these pages it is probable that your first question will be, "How?" How is it possible to make these dark dingy basements into rooms so attractive and livable? In other words, what materials are used on walls, floors and ceiling and what inspired the particular plan and design of these rooms? In order to answer these important questions as lucidly as possible, we shall give a condensed description of each of the models illustrated, pointing out in each case, the highlights in design and in the use of structural materials.

Number 1. With this room, which combines the quiet charm of a library and study with space enough for card tables, ping-pong, or other entertaining, we get our first taste of what can be done with an old basement. Walls, floor and ceiling have been painted. The column in the center of the room has been made a decorative feature. All the furniture (including the couch, which is almost invisible against the dark floor in the alcove) is kept extremely simple. Table, desk and bookcases are finished in natural wood, trimmed in copper. The boiler and other furniture is dark green, and the fur rugs are white. This type of room would be excellent for persons who enjoy the quieter and more studious pursuits.

Number 2. Illustrates one of the most popular uses of basement space—the hobby room. In the privacy and seclusion of this room the amateur craftsman can be as noisily industrious as necessary—without disturbing anyone in the rest of the house. The floor of the old basement has been covered with grey asphaltic tile, impervious to moisture and easy to keep clean. The walls were given two coats of blue-grey paint.

The bench and bookcase are white with natural wood doors and drawers. The chair is red. Observe again that in this model, as in all the others, the essential character of a basement room has been preserved, and any attempt to make it look like an upstairs room has been carefully avoided.

Decorating students worked out the estimates and scale models from existing basements illustrated here

Number 3. Here, again, in a cheerfully nautical atmosphere of blue and white, we have a hobby room—the owner's preoccupation in this case, being the art of making ship models. Note that although the boiler uses coal for fuel, the bin is entirely enclosed and coal is fed to the boiler through a completely automatic fueling device. Near the ceiling, above the heating plant, is seen the compact air conditioner. Although this is the only air conditioner shown in our photographs, this modern equipment has been planned for all the others and will be shown in place, when the models are exhibited. The manner in which work benches and furniture have been worked into an interesting and harmonious composition in this model is worth some study. The staircase is shown approximately in the center of the right-hand wall. The floor is, appropriately, battleship grey.

Number 4 is definitely a study, a retreat for a person whose avocation includes, perhaps, writing, drawing and a good bit of reading. Conceivably, also, this room might be the scene of conversations carried on at length and far into the night. The floor is red-brown; the bookcases and desk are natural wood, and the upholstery is mustard. In these basement rooms no attempt need be made to conceal the heating plant or the pipes. Modern equipment is so well designed and finished that it does not detract from the room's appearance.

Number 5. This room belongs to an individual interested in aviation and in the making of model planes. In plan the room is divided into a workshop at one end, and lounging space at the other. The area in front of the coal bin which separates them is sufficiently large for a game table. Walls, floor and ceiling of this basement were found to be in good condition and needed only one coat of paint, at an estimated cost of $16.10. (*Continued on page* 65)



IN THE CAREER of the average hostess there have doubtless been times when the enthusiastic congeniality of her guests seemed scarcely able to be contained by anything so fragile as a living room. For such occasions, nothing can quite take the place of the well-planned basement room. Here, amid all the appurtenances proper to informal entertainment, even the hostess can relax and join the fun. This basement corner, for example, would lend itself as readily to a New Year's Eve celebration as to a quiet hour or so of music. The miniature piano is from Wurlitzer

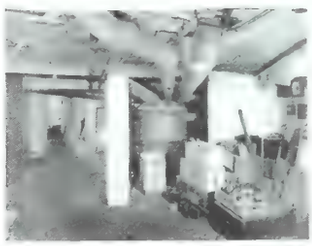




PLAN NO. 5 HOBBY ROOM

Covering walls with plastic finish, erecting coal bin and covering ceiling with plaster board	$212.35
Carpentry and cabinet work	96.00
Furnishings and accessories, exclusive of rugs	33.00
TOTAL	$341.35

The color scheme of this room is unusually interesting. Walls and ceiling are white for good illumination. The fur rugs are dark grey against the lighter grey floor



PLAN NO. 6 STUDY ROOM

Painting walls and floor, patching ceiling, putting up partitions and enclosing piers	$ 90.42
Carpentry and cabinet work	76.00
Furniture, excluding rugs and bric-a-brac	103.00
TOTAL	$269.42

An interesting feature of this scheme is the way in which the obstructing columns have been turned to good decorative use. They conceal indirect lighting units



PLAN NO. 7 UTILITY ROOM

Plastering and painting walls and floor, insulation board and water paint finish on ceiling	$108.30
Carpentry and cabinet work in rebuilding staircase and building cupboards	102.15
Furnishings, exclusive of laundry equipment	78.90
TOTAL	$289.35

Even the laundry can be made a pleasanter place in which to work. The arched doorway and enclosed stairs are noteworthy, as are the pale yellow walls



PLAN NO. 8 UTILITY ROOM

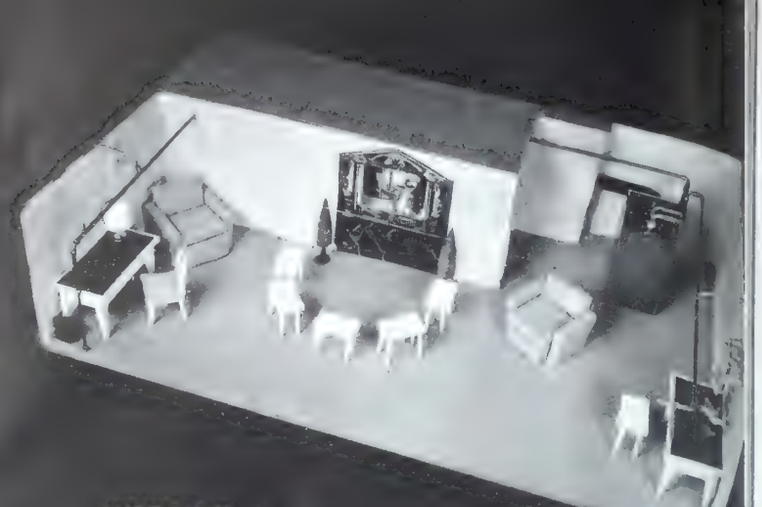
Plastering walls with lime mortar and painting, patching and painting ceiling	$ 73.50
Lumber and carpentry for shelving	5.00
Furnishings, exclusive of laundry equipment	64.70
TOTAL	$143.20

In this laundry and sewing room the adequate space has been well used to accommodate a full line of labor-saving devices, plus two large and convenient cabinets

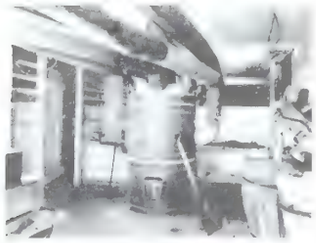




$309.79



$239.00



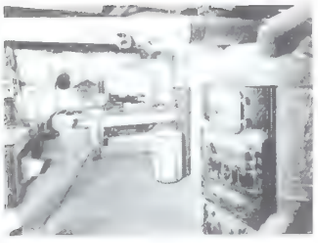
PLAN NO. 9 HOBBY ROOM

Plastic wall finish and paint for walls, painting floor	$ 79.00
Carpentry and cabinet making	106.79
Furnishings, exclusive of trophies and rugs	124.00
TOTAL	$309.79



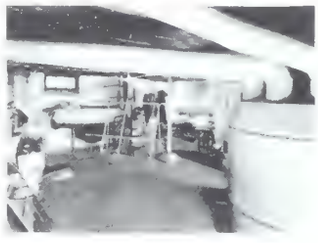
PLAN NO. 10 HOBBY ROOM

Whitewashing walls and ceiling, alterations	$ 20.00
Materials for theatre constructed by owner	5.00
Furnishings	214.00
TOTAL	$239.00



PLAN NO. 11 STUDY ROOM

Plastering and painting walls and ceiling, building new partition, painting floor	$106.00
Cabinet work and carpentry — including corner desk bought as 2 separate cabinets	79.82
Furnishings	77.05
TOTAL	$262.87



PLAN NO. 12 RUMPUS ROOM

Whitewashing walls, ceiling and chimney, and painting floor	$ 50.00
Cabinet work and carpentry on bar, corner seats, shelves and column enclosure	85.00
Furnishings and accessories	91.61
TOTAL	$226.61

$262.87



$226.61





CERTAIN basements, especially those that are favored with a fair amount of daylight, lend themselves well to the creation of a music room. Here the piano may be played, or lessons practiced, without danger of interruption or of disturbing others. And here, likewise, the radio can contribute to a gay evening, or take a lone short-wave enthusiast on distant voyages when the rest of the house has long since retired. The piano shown here is a Howard, product of Baldwin, and the radio is a Zenith

Note the color scheme, described under the photograph.

Number 6. An ingeniously planned and cleverly decorated study and library. The supporting columns, which might have caused the owner to feel his basement was impossible to remodel, have been put to good use. The three columns nearest the bookshelves and wall map have illuminated panels of frosted glass on the side facing the wall. Note the window screen composed of a copper map.

Number 7 is a utility room, designed to simplify the work of washing, ironing, sewing and the like. For good measure, a desk is installed in the alcove. The ceiling of this basement was covered with insulating board and kalsomined; the walls are painted pale yellow; the floor dark brown. The cabinet is white with green trim and the desk is green. Note how the stairs have been boxed in to obviate the risk of tripping over any corners.

Number 8 shows us another utility room where the art of dressmaking or the job of doing the laundry can be carried on with equal ease and with every facility. As in the case of several of our other models, a portion of the original basement was screened off by a partition. This is an inexpensive way of cutting down the area to whatever size is really useful and best adapted to requirements. The walls are pale blue green and the floor pale grey.

Number 9. Here is an interesting use for your basement—if you happen to have the collector's instinct. The owner of this room specializes in the collection of Indian relics and his remodeled basement takes the form of a study and exhibition room. The two central columns have been disguised by building shelves around them. Birch posts against the walls, and occasional paintings on the wall panels, carry out the theme of the room. Walls are pale grey, floor dark green. Yellow curtains and sofa cushions, a red chair, and bearskin rugs are accents.

Write to House & Garden for further information about merchandise and equipment shown in these pages

Number 10 is a hobby room for grown-ups and children alike. A puppet theatre provides part of the entertainment and the rest is provided by the work benches where the puppets and scenery are designed and made. The walls of this basement are simply white-washed. (For color-schemes, see caption under photograph.) This model is an excellent illustration of the variety of uses to which the basement space can be put.

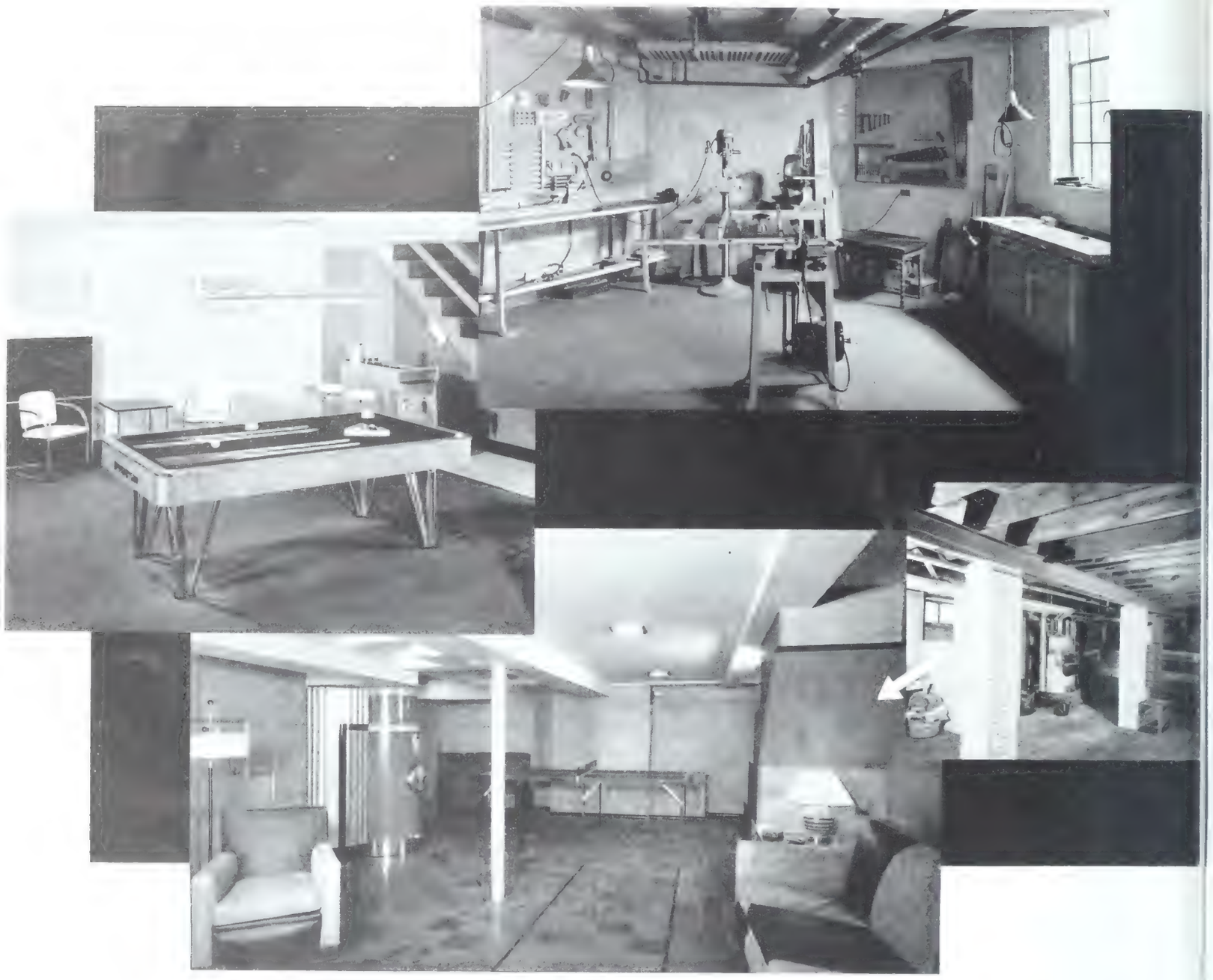
Number 11. The fact that only a modest amount of space may be available should not be considered a stumbling block in the way of remodeling. For example, here is a compact yet extremely attractive study which is noteworthy for its good design. Notice especially the two settees, the built-in corner table, and the bookcase built at the most convenient height. Ceiling and walls were plastered, metal lath being used on the ceiling. Walls, floor and ceiling were painted one coat each with cement paint. The floor is dark grey; walls are tan, to harmonize with the natural wood furniture. Curtains are tan, contrasting with the green sofa and predominant blue of the maps.

Number 12 brings us to that crowning glory of the rejuvenated basement; the rumpus room. Here we find the walls and concrete floor painted—the pattern of the gameboard and the simulated flag-stones being painted directly on the floor. In this room is every provision for entertainment, including billiard table, bridge-table, bar, radio and a variety of amusing games. The rough plaster walls are white; floor is red-brown. The bar and sofa are white and green and the green window shutters are painted on the wall.

We have not shown, in our illustrations, what is undoubtedly the most time-honored use for the basement. We refer to the wine cellar. Whether the entire available space is given over to the storage of wines, or whether only a portion is partitioned off and provided with racks to receive your vintage bottles, the wine cellar is an addition which should become more and more indispensible in the well-appointed home of whatever size.

For selected manufacturers' booklets write

House & Garden, Graybar Building, New York



[illegible] is an unusual basement modernization in which [illegible] General Electric [illegible] part of the decoration. The owner of [illegible] is Mr. Albert W. Hubbell of Wilmington, [illegible] basement. Slender lally columns have replaced the brick piers, a wood finish covers the old unsightly walls and the new boiler [illegible]

The topmost picture of this group will probably strike a responsive chord in many of our masculine readers. The home workshop has long been a taking favorite among those whose talent for craftsmanlike work has proved at once a source of relaxation and of keen enjoyment. The businesslike layout shown here is in the home of Dr. C. W. Stephenson at Westford, Connecticut. Adams and Prentice were the architects. At the left of this picture we find another old favorite, the billiard table, ready to entertain at any hour. As an added attraction, this particular table can now be purchased with a special top which converts it into a ping-pong table. (Brunswick-Balke-Collender Co.)

You asked us...

Some questions and answers from our Readers' Service

MIRROR PAINTING. I am experimenting [illegible] with painting on mirrors and would greatly appreciate any information you could give me. I will list the questions I'm most interested in:

1. What is the best way to put the design on?
2. What paint do you recommend? I've mixed oil paint with regular boiled oil used by decorators. Do you know of a more satisfactory way?

R. W. L., Pasadena, Calif.

The design, in the form of a cartoon, is usually executed on heavy detail paper. This is placed under the clear plate glass so that it will act as a complete guide to the painting.

Coach paint, ground in Japan, thinned to the required consistency with turpentine only is the best and most easily controlled medium for painting on glass. When the design is completed in this medium on the back of the glass, it is necessary to coat all painted surfaces with an application of oil paint in any neutral color mixed with a little spar varnish. When this application is thoroughly dry, coat all painted surfaces with asphaltum. When this is dry, the glass is ready to be mirrored. The asphaltum acts as a proofing against the silver. Any exposed paint will run in the process of silvering.

PLASTER AND PAINT. We have remodeled our kitchen, in which we now have about three patches 35″ x 45″ of new plaster, about three months old. We want to use lacquer on these walls and wood-work.

Some tell us that patches of new plaster have to be one year old so that lacquer will not lift or crack. Would you suggest giving a first coat of filler or maybe shellac? Or should we wait until Spring?

W. A. W., Emporia, Kansas

It is always advisable to allow at least six months for plaster to dry and season thoroughly before painting. Fresh plaster contains free alkali, which has a tendency to keep paint from drying properly and to cause colors to bleach out.

If you don't care to wait another three months, it is possible to age the new plaster artificially by treating the surface with a solution of two pounds of zinc sulphate dissolved in one gallon of water.

STAIRWAY DRAFTS. My problem is an open stairway from living room to upstairs. This makes the living room drafty, as the warm air goes upstairs and cold air flows down, and makes the lower area of the living room cold. Must I enclose the stairs in a vestibule?

S. C., New York City

In reference to enclosing the stairs from your living room, the situation as you explain it is one that often happens. Before building a partition around the stairs (which, in any case, I would suggest be worked out on the second floor), it would be advisable to check up the radiation on the second floor. If there is a window on the second floor hall, it would be well to place a radiator under it. Also, you might consider insulating the roof, and weather-strips on doors and windows.

If the upstairs is colder than the first floor, the cooler air is bound to come down through the stair well, and the solution lies either with the enclosing of the stairs or the provision of more heat.

OIL BURNERS. We prefer an oil burner to a stoker. Which do you advise? I understand from the article in the October House & Garden that an oil burner may be satisfactorily installed in the type furnace I have. Can you tell me if the rows of fire brick should be made higher?

I think it might be well to use a fan to blow the air; does this come with all types?

J. V. F., Lenora, Kansas

Both the oil burner and the automatic stoker are clean and dependable. The choice usually depends on the relative cost of fuel in your neighborhood, and which type of installation would be backed up by the most efficient local servicing.

It would be best for you to consult the local agent of the equipment you select concerning the condition of your present furnace and the size and type of stoker or burner to be installed. He would also be able to give you the best advice about what size oil tank would prove most satisfactory for you. These are matters which, for greatest economy, must be related to the actual conditions which apply in your home. Any attempt we might make to solve them without knowing all the conditions might be misleading.

The fan used to force circulation through the ducts is extra equipment not included with the heating element. Its use would probably increase the efficiency of your warm air system considerably.

We have written the manufacturers requesting that they send you the booklets.

CLEANING BOILERS. Have you any information on cleaning out boilers and pipes in the heating system when they have been affected by corrosion and rust?

J. T. R., Cleveland, Ohio

All boilers are provided with flue cleaning openings through which the heating surface can be reached by means of brushes or scrapers. Flues of solid fuel boilers should be cleaned often to keep the surfaces free of soot or ash. Gas boiler flues and burners should be cleaned at least once a year. Oil burning boiler flues should be examined periodically to determine when cleaning is necessary.

The grease used to lubricate the cutting tools during erection of new piping systems serves as a carrier for sand and dirt, with the result that a scum of fine particles and grease accumulates on the surface of the water in all new boilers, while heavier particles may settle to the bottom of the boiler and form sludge. These impurities have a tendency to cause foaming, pre- (*Continued on page 95*)



Personal Silver





A CONCENTRATION of interest in sterling silver for personal use is becoming more and more decided—intimate belongings for both men and women. You will choose these pieces remembering that they are to be used and lived with constantly. Naturally they will reflect individuality and character. The dressing table shown above is appointed with various fine pieces selected from the collection of Tiffany & Company. Masculine group above by Gorham Company: Black, Starr & Frost-Gorham. Left. Sterling silver at home abroad. "Monoco" man's service in zipper case by International Silver Company. Boyle Leather Company's tufted pigskin case for a woman: Saks-Fifth Avenue, Watson's "Barleycorn", man's brush and comb set. Mark Cross. Dressing table. Modernage

Short and Simple Annuals of the poor

by Mrs. Francis King

OF THE poor? Certainly, for as the title of the play has it, "Aren't We All?" And in the field of gardening, if we are still able to provide a certain amount of fertilizer and sprays we are fortunate indeed, and those of us who can keep our garden spaces are blest. For, given these and the two necessities just named, we can learn to grow almost everything from what we have and thus improve not only our gardens but our mental processes through a keener use and application of them than ever before.

In the first year or two of the garden I now have, my idea was that annuals should furnish forth the color and decoration for a short time only; that after a year or so perennials would do all that was needed. How mistaken I was! Every year something dies, something fails to appear, long lines of quick color are essential for certain effects, or masses of lesser flowers or greater are needed to complete a picture; so that annuals have been standbys with each successive season. More and more, however, as time goes on, I find myself buying in early Spring packets of seed of fragrant things—Mignonette, *Matthiola bicornis*, Alyssum, as much for its scent as for its whiteness.

When the long Grass Walk was first in readiness something immediate was necessary for its borders. The French Lilacs and the Peonies were not put in until the Autumn; this left a four-foot border on either side, raked, rich, and ready for seed. Tall orange Marigolds were sown at the back of these borders, with dwarf lemon ones below and Sweet Alyssum below those; the seed throve marvellously, and in a short time we had the gayest imaginable border of flowers, *and* the stupidest—for all was so even, so carpet-bedding-looking, that I really did not enjoy it. It was merely a covering makeshift. Constantly I was seeing permanent plantings there. In the following year we had to repeat this sowing almost exactly; but in the third year another scheme was tried. For now the idea had come of making a pattern in that border, a pattern of short oblique lines, of alternating lavender and white, of Ageratum plants and Alyssum seed. This was amusing. It had style. It gave variety to that part of the old place and it was inexpensive, as the Ageratum had to be bought by the hundred in tiny plants, and that meant a certain degree of cheapness. The idea could be carried out with many other constantly-flowering annuals. In a tiny garden especially this use of pattern in annuals or in little bulbs is useful, and in low-growing perennial plants as well.

In other years rounds of Tulips were set before Peony and Lilac here, and a plant of good Michaelmas Daisy between the Tulips toward the front of the border. Three years ago many packets of seed of border Pinks and Carnations were sown in the spaces toward the front of this long border; and now there is a rich picture of flowering Pinks below the Peonies, great reaches of them everywhere and of all kinds from a single pink to a double white, and the beautiful laced varieties common in England and Scotland, not so common here. It has a nice effect, as one sees the cascades of pink or white Peonies above these delicious little flowers which always give an old-world look to any garden. The hardy Pink is a flower of sentiment.

But I have gone into the region of perennials without realizing it. I should go back to say that before these Pinks came into their own, we used Zinnia Picotee between the Michaelmas Daisies for brilliant color effect, when the latter were in bloom. And again Zinnia Fantasy which gives glints of rich hues between the lavenders of the hardy Asters in late Summer. These Zinnias were grown in the row, and then transplanted; for the borders of the Grass Walk are grown so thick and heavy that it may be the last year for any annuals among them. The presence of Tulip and Aster is essential for earliest and latest color; and, with Lilac and Peony between the two, perhaps these four are enough from now on with the Pinks.

In another part of the garden, on a stone-paved platform bounded by a low Privet hedge, is a farm bench with one or two steps below it. This was set here because on one Spring morning, "under the blossom that hangs on the bough", I observed Netty and William, a Millet-like picture, wielding hoe and spade under further fruit trees below, and thought how charming a place it would make for a fresh view of the mountain. Then, as I sat from time to time on the so-called Spring Seat and looked to right and to left, and especially as I walked down the long path to the seat, I began to say to myself, "There is no (*Continued on page 94*)

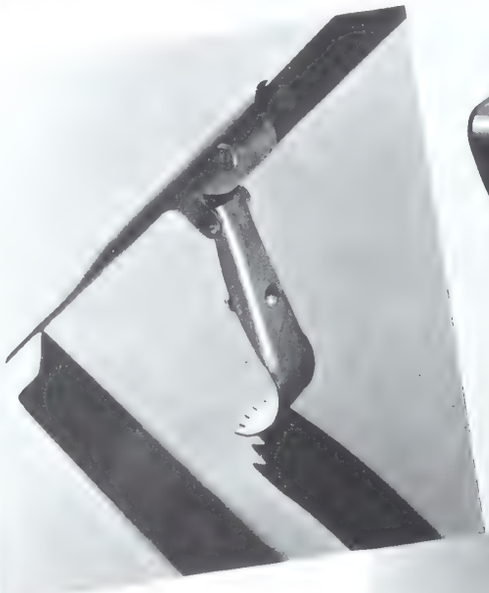


Garden tools, 1936









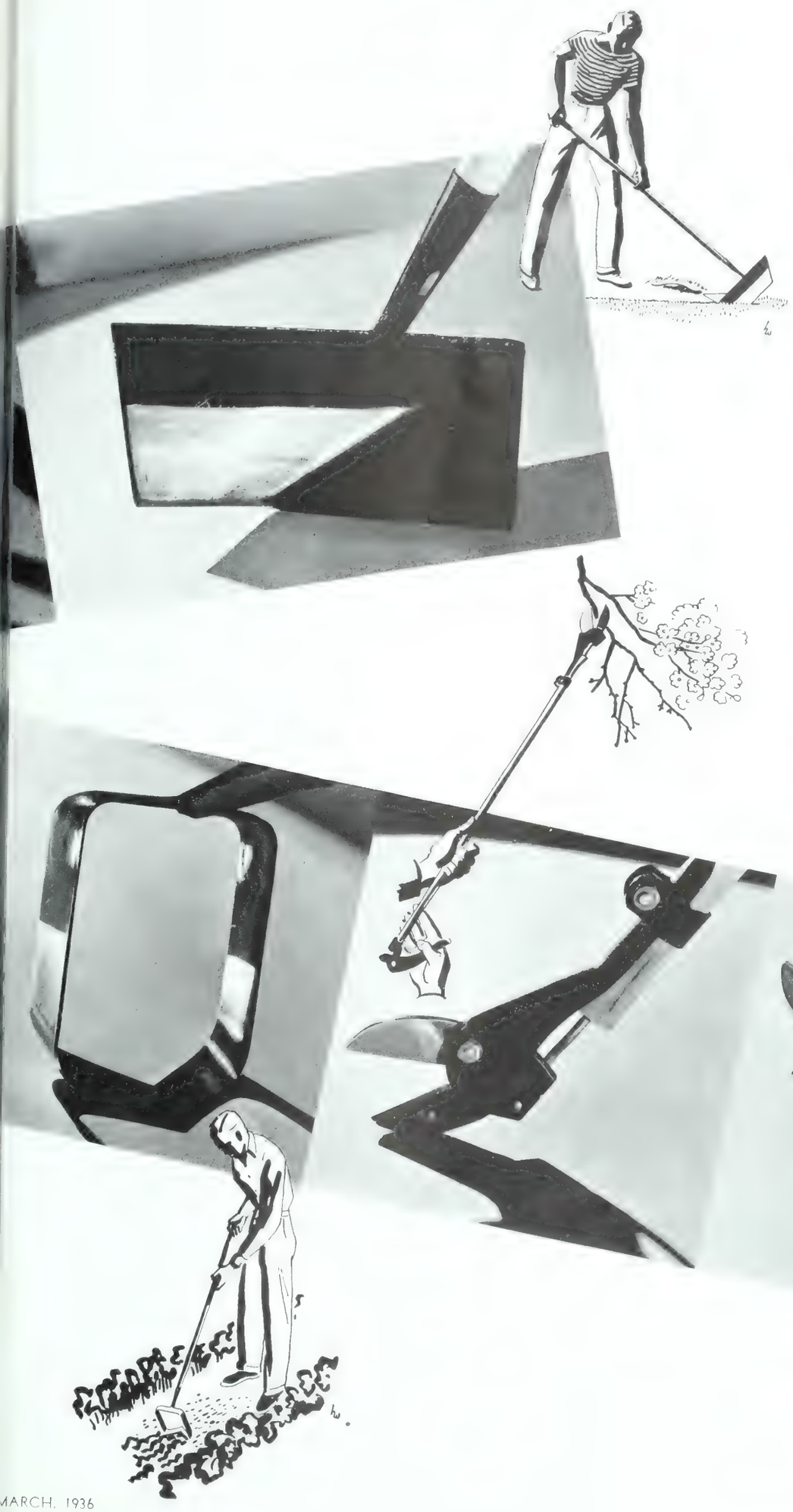








• [illegible] Directly above is a [illegible] tool for [illegible] Potatoes and plants in rows, [illegible] [illegible] [illegible]



• [illegible] of one of the tools shown at the left. This sturdy steel implement works both [illegible] horizontally in one operation. Gardex, Inc.

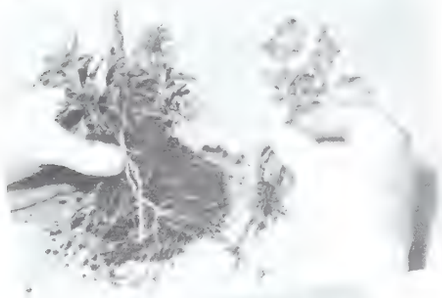
• [illegible] below at the left. This is another of those sensible tools which are pulled toward you as you walk backward, leaving the cultivated area unspoiled. It works rapidly and travels easy, [illegible] upon the angle at which you hold the Hickory handle. Gardex, Inc.

• [illegible] a Snap-Cut tool [illegible] pruning of trees and shrubs too high to reach with ordinary secateurs. It is 4' long over-all, with a hollow metal rod through which runs the control connecting the hand lever and the cutting [illegible] Max Schling Seedsmen

• LIGHT AND STURDY. One great advantage of all the Snap-Cut pruners is the cleanness of the cut they make and freedom from bruising of the adjacent bark and wood. Another is the ease of operation resulting from the principle of leverage on which they are built. Max Schling Seedsmen

Activities for gardeners in March







Seedlings of all kinds that result from recent sowings need careful watching at least one or several hours a day. For one thing, they should have plenty of fresh air and not too much watering, or the damping off disease may attack them. Also, avoid as far as possible a one-sided light such as comes [illegible] Turn the boxes daily.

The great majority of trees and shrubs, deciduous as well as evergreen, can be planted as successfully in early spring as in Autumn. Consequently, if you order immediately, you can get them in time to set out before new growth has gone far enough to make transplanting undesirable. Most perennials, of course, are also suitable to be planted in Spring.

Seed of lawn grass and of White Clover can be advantageously sown the latter part of March, even though the nights may still be frosty. It will not suffer from the cold, and will actually be benefited by being carried down by the rains and frosts into the tiny soil crevices which are present at this season. All this means early and strong germination.

All young plants, and older ones that were set out last Fall, should be well firmed down into the soil as soon as the frost is out of the ground, to remedy the heaving out which they may have suffered as a result of the Winter's changes. After another growing season their roots will probably have gained sufficient grip to render this unnecessary.

It is a great temptation to start "digging garden" as soon as the first warmish days draw all the frost out of the ground—but don't yield to it. For one thing, the digging itself will be extra hard work on account of the excess moisture in the soil; and for another, this moisture is likely to result in clods which will not break up easily for weeks.

Winter mulches of all kinds should be removed gradually in the Spring, in order that the plants which have been covered by them shall not be too suddenly exposed to the sharp temperature changes of the open air. The wisest plan is to make two or even three "bites of the cherry", so timed that the last one comes before new growth has commenced.





[illegible] photographs were made in the garden of Montague Free at the Brooklyn Botanic Garden. Beginning at the top: A Canna root division, cut and ready for planting. Below it, a Chrysanthemum clump and a division pulled from it and ready to plant. Next, showing how plants develop from the "eyes" of a Potato. The photograph with the two forks shows how Siberian Iris clumps are divided by cutting and prying. Following, a German Iris clump lifted and ready for division. Cutting the leaves of the divisions to lessen evaporation. Holes for Iris divisions should be large enough to allow the roots to go straight down without crowding. Finally, German Iris divisions should be planted so that the rhizome tops are at the surface.



21 adventures in good eating

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A thick, hunger-satisfying soup containing hearty diced meat, vegetables and barley.

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MOCK TURTLE
Beef broth, tomatoes, celery, herbs, toothsome

MULLIGATAWNY
An unusual Oriental style chicken soup. Laden with flavorous vegetables, herbs and seasoning.

MUSHROOM (Cream of)
A purée made from choicest cultivated, whole, fresh mushrooms blended with fresh, double-thick

MUTTON
Mutton broth garnished with fresh mutton, barley and vegetables — splendid for children and invalids.

NOODLE with chicken
A full-bodied chicken broth containing hearty egg noodles and delicious pieces of tender chicken meat.

OX TAIL
Vegetables, barley and sliced ox tail joints in an Old English style ox tail broth — with sherry.

PEA
Purée of delicious, nourishing peas. Strictly vege-

PEPPER POT
The real famous "Philadelphia Pepper Pot" wi macaroni dumplings, potatoes, spicy seasonin and meat.

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WEDGWOOD

Brick Colonial in Kew Gardens

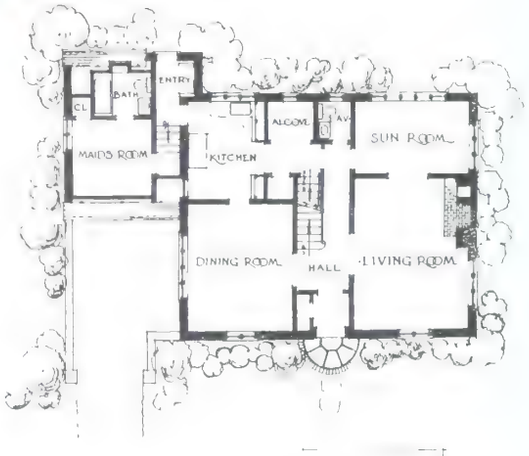
A PLEASING adaptation of the Colonial is seen in this moderate-sized residence in Kew Gardens, Long Island. At left is the front entrance, deeply recessed and painted white in the true Colonial style.

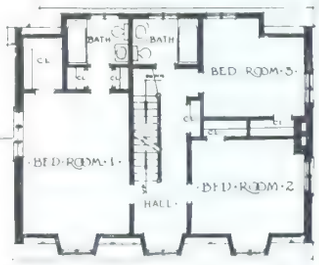


BELOW, the exterior. The walls are brick, with an interesting treatment of whitewash having a slight green-gray tint. The roof shingles are stained dark brown. The house is built on a terraced corner plot.



ROBERT MACFARLANE, ARCHITECT





THE floor plans, above and at right, show careful thought as to circulation and orientation. The main living quarters have a fair amount of sun at all times of day and all rooms have cross ventilation. The architect, Roland A. Gallimore

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Azalea glory

(CONTINUED FROM PAGE 30)

...ing Azalea grown in greenhouses.

Another low-growing plant which is a veritable gem but is scarcely known to gardeners is the Coast Azalea (*R. atlanticum*), a native of the Atlantic coastal plain from southern Pennsylvania to the Carolinas. Carolinian forms are hardy at New York City, but material from Pennsylvania or Maryland is perhaps a bit more satisfactory for the coldest regions. It does not exceed eighteen inches in height, but is very floriferous and has a spreading habit, making a good subject for foregrounds, rock gardens, ground cover or dooryard plantings. It comes in pink or white forms, the white, in my opinion, being best.

The Pinkshell Azalea (*R. vaseyi*) is a fine upright plant from the Carolina mountains, blooming very early and having distinctive flowers of an apple-blossom pink color. There is also a pure white form. It is entirely hardy, attains ten feet in height, is vigorous and generally fine. Many persons consider it the peer of any American species.

A beautiful tall Azalea with a scent like Heliotrope and lovely white flowers is the Smooth Azalea (*R. arborescens*). It grows to ten or even fifteen feet high and blooms in the middle of June, after the new leaves have developed. It cannot be too highly praised.

The Swamp Azalea (*R. viscosum*) is the latest to bloom, starting in July and often having flowers until after the first of August. It grows to six feet and bears sticky white flowers of slender form and possessing a strong fragrance of Cloves. It is the least showy of any, perhaps because it blooms so late that many of its flowers are concealed by new leaf growth. But it is valuable in cold regions, giving late bloom and often scenting the whole ...den with its delightful fragrance.

PURPLES AND LILACS

If one likes purple or lilac colors the Korean Azalea (*R. poukhanense*) is a low growing plant with flowers of this color, as is also the native Rhodora (*R. canadense*), which has flowers of peculiar form. More interesting, perhaps, are two deciduous Rhododendrons from Korea, the Dahurican rhododendron (*R. dauricum*) and the Korean Rhododendron (*R. mucronulatum*). These will bloom in April or almost as soon as the snow is off the ground, and must be planted in the shade, or they will start so early that the frost will nip them. Their color is bright magenta—really very attractive early in the Spring, especially when displayed against a background of evergreen foliage.

The Royal Azalea (*R. Schlippenbachii*) from Korea is an excellent species with large pinkish flowers, but appears a bit fastidious at times, and probably needs shade and moisture in Summer. Its Winter hardiness, however, seems established.

The Ghent hybrids come in wonderful colors and forms, but they are bred for European conditions, and their culture in America, speaking broadly, has not been generally satisfactory. People say they are short-lived and tender. But here is a curious fact: examining certain plants in botanical collections I found several whose tags bore the information that they were fifteen to twenty years old. At the same time I noted varieties thriving in sub-zero climates. In all cases these were plants which had been given a copious supply of moisture during the Summer. Making experiments, I found that the several varieties which I tested would endure Winter temperatures as low as twenty-five degrees below zero and grow vigorously—in contrast to the usual "dwindling"—when planted in beds of almost pure peat, and mulched throughout the entire year with eight inches of oak leaves. In the driest Summer such soil is moist and spongy, without being sodden, and this appears to be the secret of success, for it is an established observation that Azaleas not doing well in Summer kill easily in Winter. Probably all varieties will not prove equally hardy, but *Daviesii*, *Pallas*, *coccinea speciosa*, and *pucella* have done well in my experiments while *gloria mundi*, *rosetta*, *unique* and several others survive elsewhere. All Azaleas seem to grow better when given the peat bed and Summer mulch, and there is little doubt but that many *Mollis* hybrids, too, would survive if so grown. I am greatly encouraged about Ghent Azaleas for America and suspect them of wonderful possibilities.

REASONABLY HARDY

Proceeding southward and listing the Azaleas hardy at New York City, one may include all of the material listed above, plus a few notable additions. The Snow Azalea (*R. mucronatum*), often called *indica alba*, with its allies, is second to none as a fine white species of the Japanese type. Four feet tall, compact, semi-evergreen, it is almost as fine as any florists' variety. *Sekidera* and Damask Rose are forms.

Then there are the *Obtusum* Azaleas, of which the well known *Amoena* and *Hinodegiri* are representatives, along with a few Kurume Azaleas which usually need protection. These sorts never exceed three feet in height and are often lower, making good materials to cover banks and to use in rock gardens or as sweeps of color in the edge of a grove. In the South they are entirely evergreen, and their "Winter leaves" persist in the region of New York so they are almost evergreen. In May they are simply covered with flowers.

Closely related are the so-called *Malvatica* hybrids, which are said to be hardy, but should be used only experimentally north of New York City. In the same class are a few forms of *R. indicum*, having larger flowers, but being smallish, compact plants, of semi-evergreen character. These and the Kurumes are much seen in flower shows.

The Fiveleaf Azalea (*R. pentaphyllum*) makes an exquisite small tree on Long Island, blooming in late April with bright rose colored flowers. This may prove hardy at Boston. The Yodogawa Azalea (*R. poukhanense* var. *Yodogawa*) is double, with lilac flowers and compact growth, four feet tall.

At Philadelphia one may grow more of the Kurume Azaleas, probably a few

(Continued on page 78)

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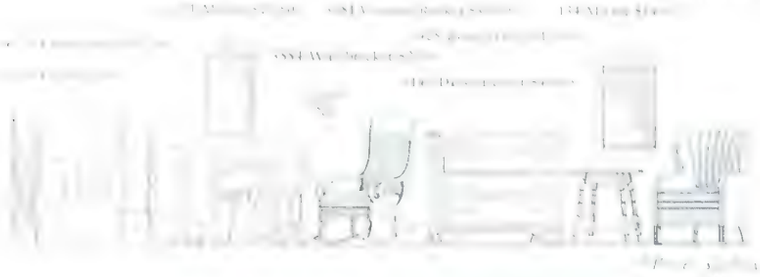
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★WHITNEY★

Azalea glory

CONTINUED FROM PAGE [illegible]

[illegible] of the hardier Azaleas from Japan [illegible] called Indian Azaleas (*R. Ledifolium*), Azalea (*R. mucronatum*) and probably the beautiful *R. occidentale* or Western Azalea from California.

In Seattle, Canada and in the Lower South and Gulf States the Indian Azaleas (varieties of *R. Simsii*) are [illegible] Those of course are [illegible] and tender. But there are [illegible] varieties and when they are [illegible] old they develop considerable size and produce real glorious effects as [illegible] at Magnolia Gardens near Charleston. In the same garden the Japanese Azaleas should do well along with [illegible] forms of *R. obtusum* [illegible] of which [illegible] Besides these, there is a whole list of native species which should prove [illegible] adapted to the region. Some [illegible] are [illegible] but most of these are not yet extensively tested. This list includes *R. californicum*, *R. carolinianum*, *R. [illegible]*, *R. macrophyllum*, *R. occidentale* and *R. [illegible]*.

The possibilities for the Pacific Coast are [illegible] as good as those for the [illegible] and many of the same Azaleas [illegible] do well. It is [illegible] that very tender sorts might not succeed in the colder regions. But there is little reason why the entire list as given for the Atlantic Coast and the South would not do well throughout the greater portion of the Pacific area.

The culture of Azaleas is very important but not complicated. Azaleas [illegible] and may only be touched upon here. If your neighbors grow Azaleas successfully, perhaps your best course will be to follow their example. But the following rules may help: (1) Some shade is desirable, but open plantings are possible if water relations are good; (2) an acid soil (p^H about 4.5) is absolutely required; (3) a fibrous, spongy soil well aerated but highly retentive of moisture is needed. (4) the most practicable means of obtaining [illegible] is by the liberal use (50% or more by volume) of acid peat, throwing out the old soil to a depth of 18 inches and making a "peat bed." (5) a perpetual mulch of oak leaves, in addition to the peat bed replenished each Autumn, is valuable for retaining moisture, maintaining acidity and furnishing some plant food. (6) tanking [illegible] dilute ammonium sulphate or other fertilizers especially recommended for Rhododendrons are suitable if applied before June, but never use ordinary fertilizers, fresh manure, lime or nitrate of soda, for these are all highly toxic to Azaleas; (7) buy vigorous plants and choose only those sorts which suit your climate. The things that other plants enjoy are often fatal to Azaleas so do not "kill them with kindness." Once established, let them alone. Never cultivate them or hoe around the roots.

Few things are more beautiful than an Azalea garden—and the time will come when we will all realize it.

Paris modern

CONTINUED FROM PAGE [illegible]

[illegible] lack of boundary. Thus the mirrors, aside from being in themselves a decorative [illegible] the garden design are particularly important [illegible] the most space so attractive in the small town garden. Above the wall, a high lattice [illegible] [illegible] and houses beyond. The fountain rises in straight-line symmetry out of a square pool, set at an angle and bordered with green glass bricks.

The strict geometric design in the center is achieved by closely clipped Box, in a simple zig-zag line and four miniature "dot" hedges, an effect all the more striking through the contrast in color of the dark green of the Box against the paler shade of the natural grass. The whole is framed by white [illegible] and symmetrically straight Box hedging, with two end-borders of pink Begonias. One will notice that the Begonias assume an importance, not so much [illegible] in the garden, but more for their essential part in the composed pattern.

In the second garden a striking contemporary effect is carried out in black and white. A bold center design, done in large square blocks of white paving, and resembling more than anything else a great letter S is emphasized by its background of black asphalt, an unusual but quite modern substitute for grass. The design itself is centered by a square miniature pool, the shallow bottom of which [illegible] an amusing mosaic design worked out in black and white mosaic, while dark evergreen plants, along the wall and on the paved terrace, are held in black and white pots. Relief from the intensity of the blacks, whites and dark greens is afforded by pink Begonias in white tile-edged beds which lead in symmetric line to a gilded figure of The Charioteer of Delphi, standing against a slate background.

ALMA MAILMAN

Return to elegance

CONTINUED FROM PAGE [illegible]

black-grounded papers. Also gun metal glass is popular.

Flash: While white lamps continue to hold their color leadership, we note [illegible] sand, terra cotta, café au lait. Natural woods are also being used for bases.

Flash: Some decorators, bored with doing white rooms, are trying to replace it with gray. In white rooms brilliant accents, such as bright red and emerald green, are the present taste.

Flash: Upholstery fabrics run to browns and the same tones as the rugs. Much leather is being used.

And there's more gloss than ever on furniture, on walls and accessories.

Final Hint: Keep an eye on that Chinese art exhibit now packing them to the doors in London. We will doubtless soon see echoes of it in decoration on both sides of the Atlantic.

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TOMMY BRIDGES
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ELMER J. BROWN
Fire Chief, Binghamton, N. Y.

CHARLES P. CAHILL
Superintendent, Union Pacific Railway, Denver, Colorado

CARLTON S. DARGUSCH
Vice Chairman, Tax Commission of the State of Ohio, Columbus, O

JAMES E. DAVIDSON
President, Nebraska Power Co., Omaha, Nebr

WALTER H. DYER
Official of General Household Utilities Co., Chicago, Ill.

DR. A. S. GREEN
Chief of Green Eye Hospital in San Francisco, Cal.

REV. GEO. GRIFFITH
Pastor, Northeast Gospel Tabernacle, Kansas City, Mo.

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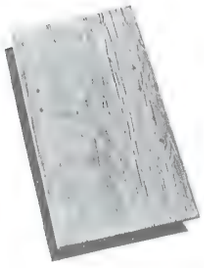
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Borders

(CONTINUED FROM PAGE 38)

small flat edges rather than undulating ones, especially on small places, the effect is more restful. Along the edges the sized stones may be partially buried. This serves several purposes. It keeps the border edge informal yet well defined, prevents the earth of the border from overflowing into the path, and most important, provides crannies between which such low-growing things as Arabietta, Arabis, Alyssum, Pinks and the like will nestle and sun themselves with delightful effect. If the borders run along grass paths it is sometimes a good thing to raise them a little, edging them with flat stones sunk edgewise, or with bricks, or even with wood pegged firmly into the soil at intervals. Thus the edging plants are lifted out of the way of the lawn mower or clippers. Such a neat method of defining the verge of the borders is especially useful where the space is narrow, there would in that case not be room to sink the flower stones as suggested above.

FOR NARROW BORDERS

Plants for even narrowish borders should be carefully chosen. It is the part of wisdom to leave out of our calculations altogether such very tall sorts as Hollyhocks, Sunflowers, Boltonias, Bocconias, towering Mulleins, the taller Delphiniums, Madwort, Heleniums and Michaelmas Daisies. There are, of course, borders of considerable size and of some connoisseurship where a clump of these tall plants may fittingly be grown, but on the whole they are best omitted. Nor shall we suffer undue depression at this prohibition, for there are lower growing forms of most of these plants. There are the new and enchanting dwarf Michaelmas Daisies and Heleniums, there are the various forms of the Belladonna Delphinium that reach no great height, there are dwarfish Mulleins, Boltonias and so on. A little casting about in catalogs will bring to light a vast number of plants that do not exceed three and a half or four feet in height, which is the greatest height that our narrow borders should in most cases be called upon to carry. End plants are as important as end men in a minstrel show and should be chosen for their good deportment throughout the season, for their good foliage even more than for their display of flowers, as the reputation of the borders for neatness and trimness depends largely upon them. Good end plants are to be found among the Hostas (Funkias), the large-leaved Saxifrages, Hyssops, Nepetas, particularly *N. mussini* and *N. Souchei Alonso Clandon*, *Chrysanthemum maximum* and the new dwarf Michaelmas Daisies. Tall, leggy plants, biennials, or such as die away after flowering, as Bleeding Heart and Doronicums, should never be given end positions. And it will be well to make our choice for the border chiefly among plants of rather tidy and compact habit, excluding those of rampant or straggling growth, and including a few for the sake of their fine and lasting foliage even though their flowers may be inconspicuous. If bulbs are used they should be planted in groups rather far back in the border, rather than along the verge, so that the oncoming greenery of the perennials will arise and hide their untidy dying away. In a mixed border four feet in width it is advisable to plant in clumps or drifts of from three to five plants of a kind rather than in larger masses for a great many kinds will be required to keep the border bright and sightly throughout the season. Where such large or bushy plants as Irises, Peonies, Hemerocallis or *Gypsophila paniculata* are concerned one specimen at a time will be sufficient. If shrubs are included in a border of this narrowness they must of course be of dwarf stature and compact habit. The borders here reproduced are four feet wide and have been plotted on the basis of three or five plants to a group save in the case of the large plants just mentioned. They are planned to show a fair amount of bloom during May, June, July, August and September. This flowering period may be lengthened at both ends of the season if Spring- and Autumn-flowering bulbs are made use of among the hardy plants.

On small places we must also consider the planting of still narrower borders, those of from two to three feet in width. Where these are concerned it is often a good plan to devote them to combinations of two or three kinds of plants. This plan has the virtue of giving the gardener opportunity to specialize in several especially liked varieties, and insures a bright show for a long period if the kinds made use of are chosen with this end in view.

Phlox and Peonies planted alternately make good combination and the bed may be edged with the new dwarf Michaelmas Daisies that grow only about 8 to 12 inches high and are nice and bushy and very floriferous. This gives a three-season show and a fourth may be added if behind the Michaelmas Daisies clumps of Daffodils or May Tulips are planted. Another good combination is made with taller Michaelmas Daisies that flower through September and October with in front of them Hemerocallis in the newer hybrid forms. These come in all tones from lemon to deep copper and may be had in bloom if careful selection is made among them from June to August. Such a bed may be edged with purple velvet Petunias (Violet Queen), or the brilliant little Marigold, *Tagetes signata pumila*, that may be sown in place early in the Spring.

FURTHER COMBINATIONS

Phloxes in many tones of pink and rose and scarlet make a fine background for the tall long-spurred Columbines. If the faded Columbine flowers are removed the blossoming will be continued for many weeks. This bed might be banded with Dutch Crocuses for early bloom and later planted with Heavenly Blue Petunias or run with Sweet Alyssum. Narrow borders planted chiefly with Irises may have clumps of *Lilium regale* alternating with Delphiniums of some low growing variety as Capri, Mrs. Thompson or Persimmon at the back and an edging of annual Pinks. If the Delphiniums are cut back after blossoming they will flower again towards Autumn. Very attractive

(*Continued on page 82*)

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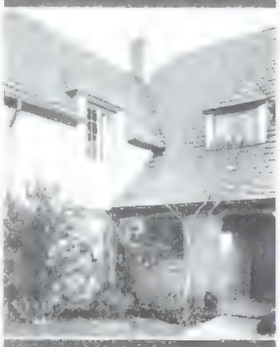


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Borders

(CONTINUED FROM PAGE 80)

[illegible] narrow borders may be edged with Polyantha or Baby Roses that bloom all the season, and edged with *Nepeta mussini* or underplanted with Alyssum Lilac Queen. A border that gave me pleasure last summer had at the back the new Korean Chrysanthemums in all their superb and glowing colors, next a row of dwarf Michaelmas Daisies and in front of these dwarf Snapdragons that had been raised indoors, in tones of pink and flame. Among these plants were drifts of Crocuses, Grape Hyacinths and *Scilla campanulata*. Any number of combinations of favorite flowers may be made.

As I have said, the owner of the small place is often the one who wants to grow the most kinds of plants. He must therefore utilize all his available space and yet contrive to avoid a jumbled and confused appearance. There will be the walls of the house, the garage and perhaps a tool house, as well as a fence lattice or porch, against which climbers may be trained, and Clematis, Pillar Roses and rare Honeysuckles may be grown on poles at the back of the borders; there will doubtless be stone steps in the joints of which small plants will thrive contentedly, possibly there will be a [illegible] retaining wall. Such a wall is very valuable to the gardener with little space; it occupies little itself and holds much. In a wall three feet high a delightful selection of plants may be grown. Space may also be conserved by making use of the ground beneath the shrubs and trees for planting small bulbs thickly. They may be planted in mixture—Snowdrops, Winter Aconites, Crocuses, Scillas, Chionodoxas, Leucojums, Jonquils and Grape Hyacinths will give weeks of gay blossoming in the late Winter and early Spring. Beneath the spreading branches of a Japanese Crabapple where the soil is rich and deep may be set clumps of *Mertensia virginica* and masses of Grape Hyacinths and Poet's Narcissus. These make a most lovely show in early May in combination with the pink-wreathed branches of the Crabapple. And if a few good clumps of Ferns, either the Brake Fern, *Pteris aquilina*, or the Royal Fern, *Osmunda regalis*, are planted among them, when the Mertensia and the bulbs have run their course and died down the blank space will be filled by the delicate waving fronds of the Ferns.

Shrubs and trees on the small place should be kept in scale with the rest of its features. An old Apple tree or two may be allowed or perhaps one full sized Pine or Hemlock in a strategic position, but for the most part they should be small. Here is a list of shrubs and trees for limited space:

SHRUBS

Azaleas
Almond (Flowering)
Berberis verruculosa
Berberis Thunbergi
Rhododendron carolinianum
Enkianthus campanulatus
Corylopsis vars.
Deutzia gracilis
Lonicera fragrantissima
Lonicera seringantha Wolfi
Daphne Mezereum
Kerria japonica (single)
Philadelphus Mont Blanc
Philadelphus Virginal
Syringa (Lilacs)
Prunus tomentosa
Prunus triloba
Rosa rugosa vars.
Rosa Hugonis
Rosa nitida
Spiraea Thunbergi
Viburnum Carlesii
Weigela candida
Cydonia japonica
Clethra alnifolia

TREES

Cornus alba
Cornus Kousa
Cornus florida
Euonymus europaeus
Hamamelis mollis
Hamamelis virginica
Benzoin aestivale
Amelanchier canadensis
Prunus pissardi
Chionanthus virginica
Syringa japonica
Cherry, Japanese vars.
Crabapples
Crataegus oxyacantha
Crataegus Paul's Scarlet
Magnolia stellata
Magnolia glauca
Magnolia lennei
Cercis canadensis
Laburnum vulgare

South African plants

(CONTINUED FROM PAGE 45)

years. There are many other bulbs equally good for the purpose. Why not try some Sparaxis, which come in shades of blue, purple, crimson and yellow and cream, with many variations in markings, especially when crossed with the similar Streptantheras. They are lower-growing than the Freesias, not fragrant but much more brilliant in color.

Hottentot or Baboon Flowers, so called because baboons like to eat the bulbs, attractive little flowers in bright blue, crimson or white, are especially fine are *Babiana stricta*, having blue petals with a bright crimson blotch at the base. The Babianas may be told by their plaited leaves. The Ixias are lovely, star-like flowers on slim stalks, white and orange and other colors, often with a blotch at the base of the petals. Strange and beautiful is *I. Viridiflora*, of a queer metallic blue-green with a black blotch. It has an almost uncanny quality. Charming small fragrant Gladiolus species, *tristis, grandis, alatus* and others, may be started in a coldframe and brought indoors for blooming when the weather gets cold. This is true also of the Kaffir Lily mentioned above, *Schizostylis coc-*

(Continued on page 88)



Flaming Royal Poinciana Tree—Natural Color Photograph taken in Hawaii.

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South African plants

(CONTINUED FROM PAGE 82)

ca, scarlet, and the pink one, Mrs. Egarty. These are splendid florist's flvers with their six-petalled flowers o long stalks and their lasting quality. Then there are the Crinums and t Clivias, the Lachenalias and the Ornithogalums, the Vallotas (Scarbrough or George Lily), *Amaryllis Belladonna* (Belladonna Lily), said to be hardy, and the lovely Irids, Aristeas with intensely blue flowers on tall stalks e short ones and the fascinating Moras, like small Japanese Irises in a dazzling variety of colors and markings. There are these and many others, a wealth of beauty to be had in exchange for a small amount of care.

CARE OF THE BULBS

These bulbous plants will not need be put in a cool place in the dark hen first planted, like the bulbs from cold climate. Sunshine and water er planting are all that are needed start them into growth. They will d good drainage and will bloom bet- for a dilute liquid fertilizer applied ekly as they approach their bloomg time and again after blooming to epare a strong growth for the next ar. The leaves will die off and water to be withheld gradually. Then, most portant point, the bulbs must rest d ripen, and this is best accomplished leaving them in the pots and giving e bulbs a long, slow drying in the n on a greenhouse shelf, in a sunny indow or a covered coldframe with solutely no water. They have this pening time in their own country and ust have it here.

There are many annuals and early ooming perennials which we may ow in our gardens, a large number ing good also for greenhouse work. he Daisies come first, for there is n enormous quantity of them, the colrs ranging from white through shades f yellow, orange, scarlet, crimson, pink nd blue with many interesting markgs and blotches. There are Arctotis, Dimorphotheca, Gazania, Ursinia, Venidium, Felicia, Chareis and others. If ou want the ones we call African Daisies, *Gerbera Jamesoni,* you should uy plants, which may be obtained, as hey are perennial and not quick-growng. Most of the members of this group vill bloom the first year from seed nd nearly all like a rather light soil, good drainage and much sun. The Arctotis has a great range of color hrough many shades of orange, scarlet nd crimson. Felicia is a blue Daisy with a yellow center and Chareis, a harming flower, is blue with a blue center. Ursinias are in shades of orange nd very free-flowering. The big Venidium or Namaqualand Daisy is orange with a purple zone around the center. It is a splendid flower but a bit cranky about sprouting. A method of culture suggested for South African seeds is to plant them early in flats and set in the sun in a window or covered coldframe without water for several weeks. Then water and do not allow them ever to dry out till well-grown when they will stand a good deal of drought. They must have full sun. In the Daisy group are many Straw Flowers. Here are Helichrysum and Helipterum, one, *Helipterum eximium,* the Strawberry Everlasting, being very gay and quite different from anything we know, with a cluster of dried flowers like a bunch of Strawberries.

Nemisias are other good annuals and give a wealth of flowers in an astonishing variety of color from scarlet to blue. Do not allow a check in the growth of these plants. They must have water, humus and deep cultivation till well-grown or they will become stunted and never recover. The genus Heliophila has flowers like our Wild Mustard but in lovely shades of blue with a white eye. Pretty little night-blooming fragrant annuals are the Zaluzianskyas, oppressed by a weighty name. Night Phlox is a better one for them, since they are somewhat Phlox-like, not brilliant but attractive. There is an annual Anchusa, very like the Chinese Forget-me-not which we have grown so often recently, and nice little Diascias, related to the Nemisias and our "Butter-and-Egg", good for bedding. There are many others.

It takes courage to write about the succulents, for some of the finest botanists are studying them and the study is much more than a lifework for them all. There are hundreds of them—succulents, not botanists. To touch on just a few, the immense group of the Mesembryanthemums, now divided into many sections, will give us plants for the Summer rockery but especially ones for sunroom and greenhouse, where we grow the ever-popular Cactus type now. The "Mesems" come in a wide range of color, pink, magenta, scarlet, yellow, buff and white, and have a glistening quality which almost dazzles when a sheet of the gay, Daisy-like flowers is set before one. The Mesembryanthemum bank in the National Botanic Garden, Kirstenbosch, near Cape Town, South Africa, is a sight to remember. There of course they live out-of-doors all the year as they do in Southern California and Florida, but they will bloom well in pots in greenhouse or sunroom and grow easily from seed or cutting.

LIVING STONES

The queer succulents are intriguing, as was shown by the interest in the plants exhibited by the New York Botanical Garden at the International Flower Show in New York last March where crowds stood about them continually for six days. In the group of plants were "Living Stones" or Stone Plants, growths of the desert-like Karroo, which store up water as our desert ones do, taking form and color of the stones among which they grow, so that one can hardly distinguish them. They are Argyroderma, Pleiospilos, Rimaria etc. The odd little "Windowed Plants", which probably also to conserve water retired into the ground long ago, receive all their sunlight through their leaves, which lie in the ground, only their flat tops showing and these tops translucent. They are Lithops, Fenestraria, Conophytum and others. Tiny plants many of them, often not hard to grow and fascinating for small indoor gardens. They have fine, large, brightly-colored flowers often so large that the plant is sometimes almost hidden. Then

(Continued on page 86)

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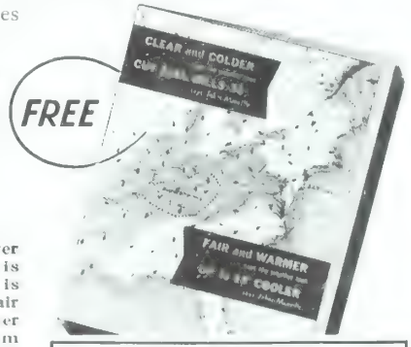
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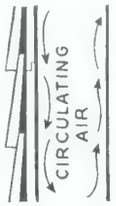
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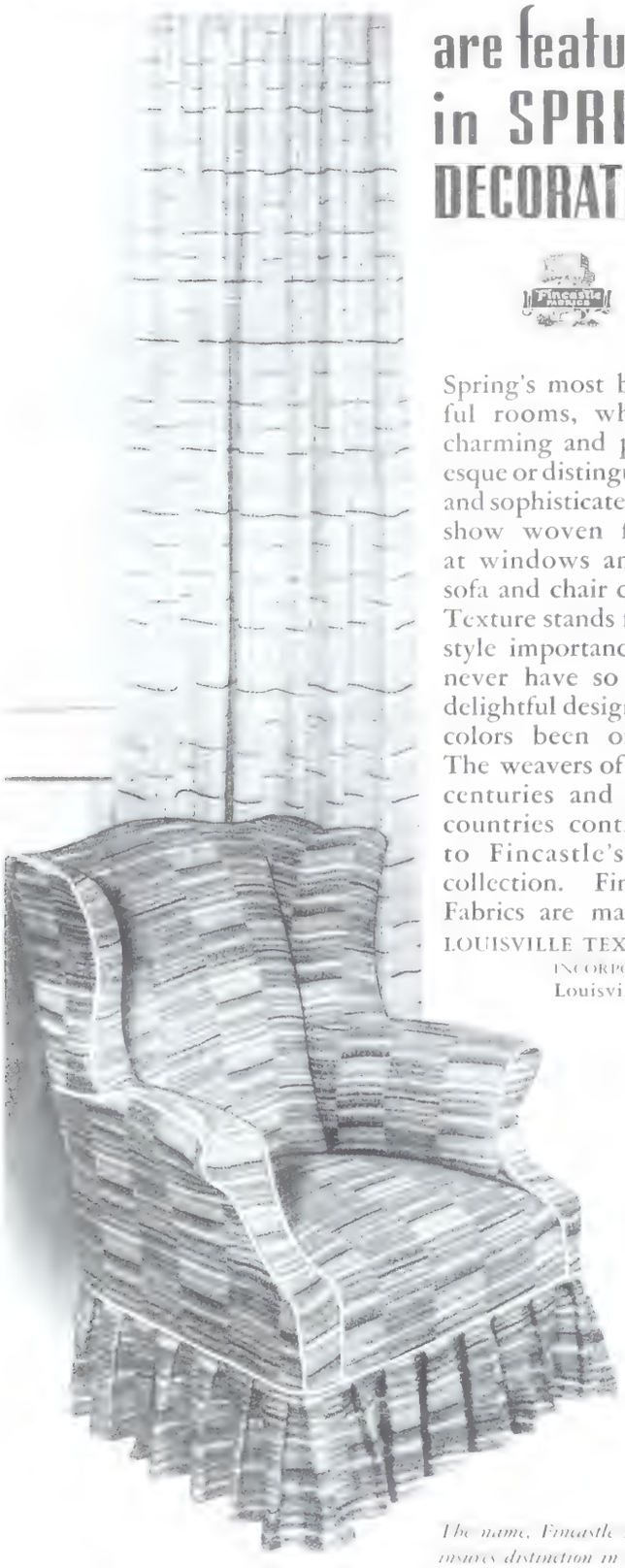
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South African plants

(CONTINUED FROM PAGE 57)

[illegible] Crassulas, which are often oddly shaped but have some species with brilliant fragrant flowers, the Aloes, the Euphorbias, the Haworthias, a bewildering variety of plants for our experimentally-minded horticulturists.

Just a word as to shrubs, trees and slow-growing perennials. Suitable as a rule only for the warmer regions or greenhouses in the north, they are a splendid lot. There is first of all the vast number of beautiful Heaths, hundreds of them. For warm country hedges are the Ochna with its yellow flowers and brilliant scarlet calyx, the Carissa with its waxy fragrant flowers like a Jasmine and its Cranberry-like edible fruit, the Leucadendron or African Honeysuckle with orange-scarlet blooms. Among the trees are the great "Flame of the Forest", Spathodea, growing near the tropics, a mass of crimson flowers, and the Erythrina caffra or Kaffir Boom, equally gorgeous in scarlet. A shrub of this genus, *E. zeyheri,* blooms very young and is good for greenhouse work. There is the fascinating Sweet Pea Bush, *Podalyria calyptrata,* which makes the air fragrant in the Cape Province in spring, the fine Greyias, with Bottle-brush blossoms of scarlet. Indeed, there is no end to them all. So there is nothing for an enthusiast like myself to do except break off short

Garden clubs

(CONTINUED FROM PAGE 58)

increasing motor travel, constantly watching our great National preserves. Through its efforts the great Redwood Grove in California has been safeguarded for posterity. It encourages horticultural knowledge and research by association with the great horticultural and botanical societies as well as with funds. Its Visiting Gardens Committee provides opportunity for visits to lovely gardens here and elsewhere. Today, after twenty-three years, it has a membership of over 7,000, though open only to members of the member clubs and therefore greatly limited. Its entry in 1921 to the International Flower Show (formerly done by men), it has been pointed out, opened the way [illegible] Unquestionably the influence of the Garden Club of America on fine gardening has been incalculable.

In 1914, at Flushing, Long Island, was started in an even simpler way the activity that has developed, through its organizer, into the most virile in the world. In a new section of that old town, Mrs. John Walton Paris was walking one day, when she noticed front yard after front yard with a round bed of red geraniums, then the accepted standard of beauty for the small home. She thought a bit, then invited the residents to visit her for a discussion, and found she had a group delighted to start what later became the Flushing Garden Club.

The next Spring they essayed in the Public Library what is said to have been the first flower show ever held on Long Island. A few years later saw them putting on a Tulip Show, then an Iris Show, a Peony Exhibit, a Rose and Spring Garden Show, a Dahlia and Fall Flower Show, with a closing Chrysanthemum Exhibition—six in a single season! Small, yes; but well staged and judged.

Surprising was the scope of the work that followed. During the World War fruit trees were sent to France, with garden tools for the peasants; two French orphans were adopted, and help given thirty more; liberal donations were made to various war charities, with splendid success in buying and selling Liberty Bonds. Other garden clubs were organized, with the Flushing women supervising the planting and cultivating of war gardens, and later the opening of a canning kitchen to teach the new method of saving crops.

To raise funds to aid the Flushing Hospital to prepare for war victims, the Garden Club put on a three-day Community Fair, in which the whole town was invited to participate: a Flower Show on Thursday, a Vegetable Show on Friday, and a Baby Show on Saturday, with a dance for the soldiers that night. And it was able to turn over to the Hospital close to $5,000 cash!

Later, though it took three years' more hard work, the women were able to present a pretty little triangle, landscaped and planted, with a close hedge and fine iron gates, free of all incumbrance and with perpetual upkeep assured, for a Hospital Garden, at a total cost to the Club of approximately another $5,000! A patient on an upper floor was overheard to exclaim, "If only those ladies knew what it means to us shut-ins to be able to look down on such a lovely spot, they would feel repaid for all their effort!" A Memorial Knoll was also planted in nearby Kissena Park; the approach to a new big Athletic Field beautified; with too much other notable work even to be mentioned.

In 1923 the Flushing Garden Club through Mrs. Paris, still its President, invited other nearby clubs to meet and form the Federated Garden Clubs of Long Island. And that success quickly and naturally led to the movement for still broader coöperation.

Consequently, on March 18th, 1924, during International Flower Show Week, representatives of the many garden clubs then widely scattered throughout the locality were invited to convene; and they at once formed The Federated Garden Clubs of New York State. Mrs. Paris was made the first State President and later the Honorary President.

The purpose of this State Federation, as then set forth, covers the following:

Conservation and protection of native wild flowers;
Encouragement of civic planting;
Restriction of billboards;
Preservation of scenic and historic localities;
Planting of trees and care of roadsides and streets;

Garden clubs

reation of a spirit of cottage gardening in New York State, similar to that found in England. Also it will aid and inform on all bjects relating to garden clubs, flower ows, lectures and lantern slides; coerate with the horticultural and spe-l plant societies; and try to give lity to its vision of New York as "State Beautiful."

COMBINED ACTION

For within four years of the start of New York State Federation, so st had the garden movement grown at Mrs. Paris succeeded in arousing terest in a special meeting, called for ashington, D. C., for the expressed rpose, as a new Constitution set rth, "To bring into relation of mutual lpfulness the State Federations of rden Clubs, and to make combined tion possible when deemed expedi-nt."

How? Well, through much publicity, r one thing, as tiny stamps on letters, ading "I favor products not adver-sed on the landscape."

So on May 1st, 1929, was formed he National Council of State Garden lub Federations. It now includes out 35 states, with others rapidly ualifying for membership. New York ill leads with about 200 clubs, 10,000 embers, and nearly 1,000 juveniles. Massachusetts is a close second as near s I can tell, with around 100 clubs, 000 members, and its junior groups t to be reported; and crowded, as I member, by Texas and California. his National Council, by the way, has een maintained by tax of only 5 cents er capita added to a 10 cents per apita State tax, which has carried on oth activities.

The first National Council Presiency, declined by Mrs. Paris, as after ourteen years of leadership she was oing abroad, went to Mrs. Kummer, f Florida; but owing to her illness the ctual duties fell on the capable shoulers of the Vice-President, Mrs. Thomas Mottley, of Massachusetts. Next Mrs. Frederick Kellogg of New Jersey greatly aided the work; and now or the past two years, Mrs. F. Joel Swift of New York has conducted the ctivities leading up to the Annual Meeting on the pilgrimage to Los Angeles, California.

It is a real source of regret to me that the splendid letters I have received during months of research, the fine Year Books, and Special Reports brimming with the wide activities of wonderful men and women everywhere in the country, cannot possibly be condensed as planned, into even the briefest individual comment.

INDIVIDUAL PROJECTS

Some States are stressing civic beauty, some the improving of the roadsides, the control of billboards, the conservation of wild life; some are intently watching all proposed legislation that is harmful, and working to support constructive measures; some are working to increase the planting of trees, while fighting all kinds of pests and disease, now especially the threatening deadly Dutch Elm disease. Many are featuring the new Garden Center, originated by Mrs. Frederick T. Fisher, of Hackensack, New Jersey, which won her distinction abroad and made her a Fellow of the Royal Horticultural Society of London. Most States hold different yearly courses in artistic Flower Show staging, with correlative scientific judging. All realize the importance of getting boys and girls actively interested in Junior Garden Club work under supervision of the seniors.

Many outside, independent clubs are progressing along similar lines. The City Gardens Club, of New York City, founded by the late Miss Frances Peters, membership about 300; the equally big New York Bird and Tree Club, founded by Miss Henrietta Jones (sister of the late Miss Anna Maxwell Jones); and The American Tree Association, founded by Mr. Charles Lathrop Pack, which has planted millions of trees, are especially prominent in their way. The special flower organizations, The American Rose Society, Dahlia Society, Sweet Pea, Orchid, Iris, Peony, Daffodil, Chrysanthemum, Rock Garden Plants and others too numerous to mention, give lovely shows everywhere, and increase interest in the finest horticulture.

FOREIGN ACTIVITY

As the Garden Club movement has broadened, courtesies have been extended by other countries. Today properly introduced visitors are welcomed almost everywhere in Europe and nearer home, in Canada, Bermuda and Mexico. Last Spring many members of the Garden Club of America, the National Council, and their friends, left our Western shore not only to visit Japan, but to be specially honored by admission to the ancient schools devoted to the Art of Japanese Flower Arrangement. Some proceeded thence to study gardens around the world.

Another group, including many distinguished men and women, left a little later for the regular ten-year International Flower Show in Holland, famous land of the Tulip. All America had been invited to enjoy the sixteen thousand acres of magnificent bloom, surpassing any spectacle ever seen. The Horticultural Society of New York coöperated in making plans at this end for all who wished to accept the invitation to see the outstanding castle gardens, visit The Hague, and enjoy Dutch hospitality. An extension tour carried many on to the Royal Gardens and the World Exposition in Belgium; and thence to the great Chelsea Flower Show of the Royal Horticultural Society and Kew Gardens in England. Some proceeded to Paris, the Riviera, Rome, Florence, Venice, Switzerland, all primarily interested in gardens and the landscape art of the Old World, whose elusive atmosphere they hoped to capture and later instill in their own home surroundings.

What does the garden club mean to the nation? Most explicitly, perhaps, it means the bringing of more natural beauty, with all the ramified benefits that the term implies, into the homes of our country and the daily affairs of our people. More broadly, it means a powerful influence for individual and collective progress toward a saner, sounder and more satisfying life. Though at this time we may only vaguely sense it, the time will come when we know the garden club as a vital factor in the American scene.

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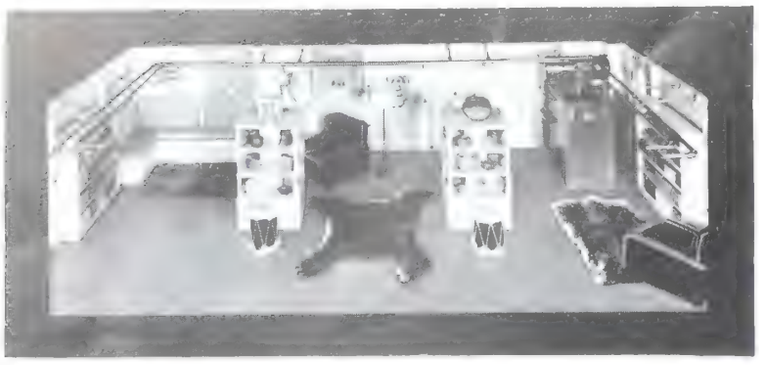
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Announcing our Ideal House

WHEN the willows droop their new golden green leaves by the pond where the young fry now disport with stick and puck—on April 25, by the 1936 calendar—the lovely doors of House & Garden's Ideal House will be opened and an invitation to enter will be cordially extended to all our friends. The Ideal House which is the result of the collaboration of six authorities in the home-building field, was first described in our July, 1935, issue. Verna Cook Salomonsky is the architect and it is being built by the Crane-Berkley Corporation on Taunton Road in Scarsdale, N. Y. The construction of our Ideal House will be fully reported in the April issue; the decoration will be described, and pictured in four-color photographs in the May House & Garden.



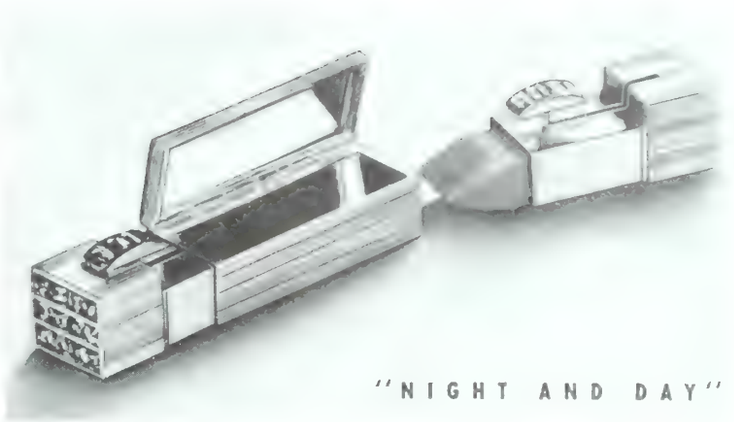
The handsome tiles specified for the roof necessitated the use of stout rafters



particularly lovely feature of House & Garden's Ideal House is the circular stair



New materials and equipment, like these double-hung metal sash, were used



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Miss Arden presents the Looking-Glass Lipstick in three editions:

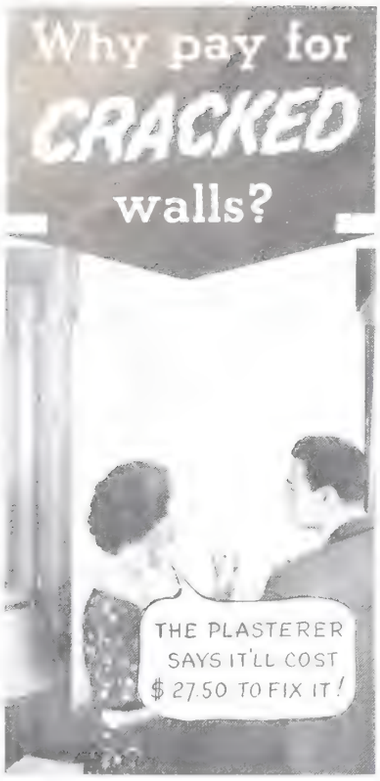
The single, plain gold stick, $1.50 The single, jeweled stick, $2.50
The double, jeweled stick—one end for day, the other for night, $10.00
Send for "Maquillages Harmonisés" (Make-up Color Chart) 50c, or gratis with $5 purchases

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Spring beauty shrubs

[illegible] and Leslie Woodcock. Both are so descriptive that I wonder if it would not be possible to adopt either of them for [illegible]. [illegible] look as if they had been carved from red veined jade; and since they are arranged in quite regular tiers all around [illegible] naked.

[illegible] I have always seen it in nature in [illegible] Gardeners frequently insist that it needs peaty soil, but that is not the case. It seems, indeed, to be better off without peat. The fact is that it is not at all particular and does very well in any ordinary garden soil, [illegible] In England, this shrub has proved itself, at least here in the vicinity of New York City, equally floriferous and equally hardy in the shade as in the sun.

Propagated from [illegible] usually [illegible] Bar seedlings vary greatly in the color of their flowers, and in every set there [illegible] plants with inconspicuous, greenish flowers. Some have whitish flowers with red stripes or with a red rim, [illegible] shades. It seems to be advisable, therefore, to select some of the best forms and to propagate these vegetatively. [illegible] of dormant [illegible] in early [illegible] Layering also provides a simple means of [illegible]

[illegible] *Kolkwitzia amabilis* [illegible] from Asia. It was first described from specimens collected by the Rev. Père [illegible] China.

In 1908 E. H. Wilson, the late keeper of the Arnold Arboretum, but at that time plant collector for James Veitch & [illegible] of Exeter, England, found it in the valley of the Min River, in the province of Hupeh and sent them to England; therewith introducing this species into cultivation.

In 1908 the Arnold Arboretum introduced it to America, but it was not until after the World War that it made its entrance into our gardens. Since then, but especially during the last six years, complaints have been increasingly frequent that this shrub is a shy bloomer. One nurseryman friend told me but recently that he contemplated discontinuing the raising of Kolkwitzia because of the many complaints he had from dissatisfied customers. This is very deplorable, because the Beautybush, well deserving this name, is really one of the greatest gifts our gardens ever received from China. The exquisite grace of the sweeping boughs laden with clear pink blossoms is unsurpassed by any other shrub.

The reason for its failure in so many gardens is rather pathetic, since in most cases it has been simply the result of too good treatment. It really pays to read collectors' notes. Wilson says that he found the Kolkwitzia on windswept, [illegible] Drainage full sun, free air circulation, no humus or other fertilizer.

The first plants of Kolkwitzia which Veitch raised from Wilson's seeds were nine and ten years old before they flowered. Plants raised from cuttings usually flower earlier, but we must not lose patience too soon. The Beautybush is well worth waiting for.

Potentilla fruticosa Veitchi, a white-flowered variety of the shrubby Cinquefoil, was discovered and introduced by Wilson one year previous to the Beauty-[illegible] It comes [illegible] of China, somewhat more to the Northwest, where it is plentiful at an alti-



ABOVE: From the mid-South comes *Fothergilla monticola,* the North Carolina Witch-Alder, with honey-fragrant blossoms in April or May. At left is *Hamamelis mollis,* the Chinese Witch-hazel. Its odd yellow blossoms appear in March, at the same time as Pasque-flowers and Winter Aconites

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Spring beauty shrubs

[illegible] of Ohio for. Here it seems to [illegible] under [illegible] conditions [illegible] with the [illegible] it is a little more partial than the Beautybush to a [illegible] supply of moisture in spite of good drainage. Its fairly large, pure white flowers are raised well above the grey-green foliage and are produced in great profusion. It is solely the fault of our unadventurous natures that this handsome and unexacting shrub is so rarely seen in our gardens.

FOREIGN AS WELL AS NATIVE

If we deplore that the above mentioned Asiatic shrubs are not more widely appreciated, how much more must we regret that even certain native American plants, by no means inferior in beauty, are so little known. The mention of two worthy subjects may close this selection of little known Spring-blooming shrubs.

Fothergilla monticola, the North Carolina Witch-Alder, is one of them, and together with it may be mentioned the quite similar *F. major*. Both are equally deserving of our favor, *F. major* being somewhat superior in its denser habit, while *F. monticola* has the larger flower spikes of the two. Both are hardy, easy to grow, and very ornamental in flower. The sweet, honey-like fragrance of their blossoms, which appear towards the end of April or in early May, adds to their charm, and their distinct personalities will not fail to be noticed favorably even in the richest of gardens.

F. major has been in cultivation for over 150 years, while *F. monticola* was not recognized as a distinct species until the close of the nineteenth century.

Both are easy to raise from seeds but may also be rooted from layers.

FROM THE ALLEGHANIES

The last of the plants, for which I propose to break a lance in this series, is the Silver-bell-tree, *Halesia monticola*, native to the high Alleghanies from North Carolina to Tennessee and Georgia. Its flowers and leaves are larger and handsomer, and its habit is better than that of its more widely known cousin, *Halesia carolina*. It has a very pronounced inclination to develop a single trunk which can be assisted, if required, with a little judicious pruning. The result will be a well-shaped small tree, splendidly suited to shade a garden seat. During May, when the large, creamy-white bell-flowers hang suspended from every twig in great profusion, the Silver-bell-tree offers a vision of loveliness not easily forgotten.

The best, and probably the only really satisfactory way to propagate this Halesia is from seeds.

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Sanforized-Shrunk

... STREET ... NEW YORK CITY

Upholstery news

If you are looking for new trends in upholstery for Spring decoration or redecoration, you will find, mainly, three. The continued feeling of rich texture, the combined use of different materials in one fabric, such as linen with wool, cotton with silk or linen; and various similar combinations; and then, of course, the new colors and designs. All of these fabrics show an improvement in quality; better dyes are used, and many of them are Sanforized, or preshrunk.

MOHAIR

In the heavy textured materials, mohair is extremely popular and versatile. Often it is intricately woven in order to give a rich-textured, deep pile, effect. The colors are plain and generally heavy. One of the newer decorating ideas is to combine with the plain mohairs those with a woven self-colored stripe or chevron design; so when both are used together in a room, they lend interest of contrasting texture rather than color.

Among the new heavy wool fabrics, tweeds are very prevalent. In fact, one firm which imports tweeds from England for clothing purposes reports that their supply is being depleted by people who use these materials on modern chairs and couches. The heavy English weaves are nearly always in one or two colors, mostly beiges, blues and off whites. Design, if any, is woven into the fabric in the form of stripes, chevrons, and occasionally very large polka-dots. Scottish imports are more varied, and show surprisingly beautiful color schemes that are perfect for the fine modern apartment. One design in beige, strong yellow, and two blues is exceptionally lovely.

Among the many American variations are a wool homespun in a diagonal stripe; and a nubbly, loosely woven, rough textured material simulating chinchilla.

COMBINED MATERIALS

Most noticeable among the new trends is the use of two and three combinations of material in one fabric. For instance, a mixture of linen, wool, and cotton is intricately woven to give a finely finished effect. Another combination is white wool woven on a heavy pongee ground. Linen and cotton are a popular duo, also mixtures of silk, linen, and cotton. Mercerized cotton is used extensively. Cellophane is woven in narrow white stripes through a cotton-satin material; and, again, is sunken into a new heavy waffle cloth material. Another good mixture is a white dyeable fabric using raw silk and wool. Strong and durable, it is lighter than most upholstery goods.

Heavy Irish linen is fast gaining recognition for upholstery purposes. There are numerous modern plaids on the market, and aside from their beautiful color schemes, such as one in red, yellow, cocoa, and cream, they show a surprisingly rich texture. The majority of these come in stripes, plaids, or plain colors. These linens, although narrowly strong and durable, may be used either for upholstery purposes, or as slip covers. A brand new linen variation has a superimposed design woven on an Irish linen ground which gives the effect of damask. All these designs are woven in self or two-tone colors, which are both sunfast and washable. Again, this material is ideal for slip covers or for sturdier service.

Quite a bit of cotton is being used in the new upholstery fabrics, mostly in designs simulating tweed, or combined with rayon in self stripe or chevron designs, still emphasizing texture. There is a good deal of mercerized cotton with a nice rich satin-like finish.

Leather is also extremely popular for upholstery purposes. Aside from the plain leathers that now come in such delectable colors is a novelty patterned in checks and plaids that give a multi-colored effect. There are stripes, too, some of them ombre. Both water and alcohol proof, these are especially suitable for yachts or bars.

IN LEATHER

Quilted leather is smart and particularly effective when applied to the headboards of beds. Another new idea seen recently in a modern apartment was a chair combining beige leather on the backs with blue-green chenille covering the chair seats. An idea was recently launched by a French decorator who had bits of colored leather fitted together to form a modern design, and then used either on table tops, or for upholstery. Once sewn together this made a fascinating covering. Another decorative leather idea is found in a modern fabric-covered chair. The material, woven in orange, dark brown, and beige, has dark brown leather for binding. The combination is very successful.

In the way of formal fabrics are many rich satins, damasks, and novelty silk weaves. Also one finds a good deal of brocatelle with a contrasting thread outlining the design, to give a quilted effect. Rich rayon and cotton stripes or vine-like flowered designs are prevalent. Damasks are frequently woven in serpentine designs or in novelty patterns that simulate quilting. Many cotton tapestries are concocted in a manner to give a textured look in keeping with this very general trend.

COLOR AND DESIGN

As for color and design, the following are the most prevalent: Stripes are popular, including chevron effects. Flowered designs often take the form of leaves or vines; and you may expect to see many larger prints. Colors are still heavy. Brown, and its variations of cocoa, cedar, coffee, beige, seems to be the most favored. Eggshell is good; ice-blue new. Whites are becoming a silvery gray, blues tend to grow paler, grays lighter, greens more yellowish. Reds are surprisingly popular. Plum and blue are still combined a great deal, while pink and gray promises to see a lot of use in the near future.

—D. C.

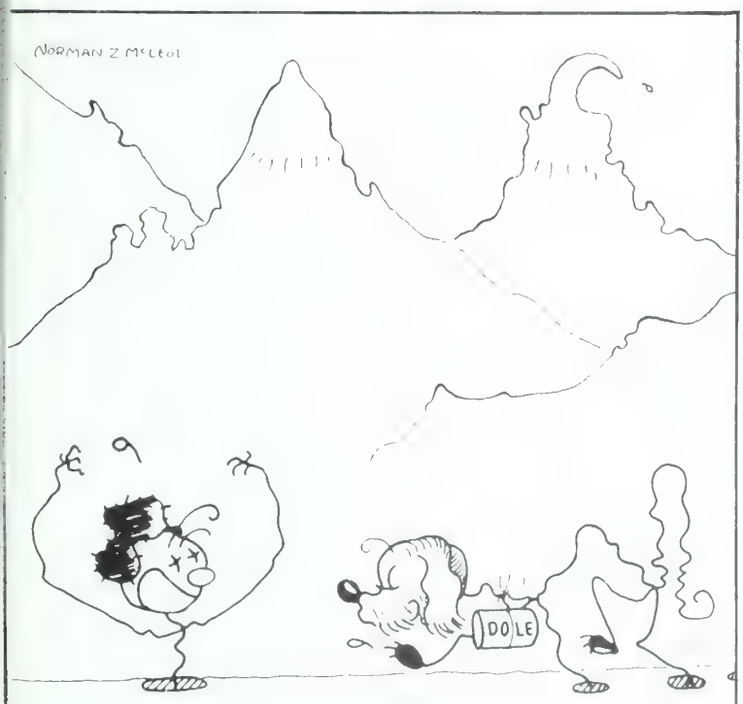


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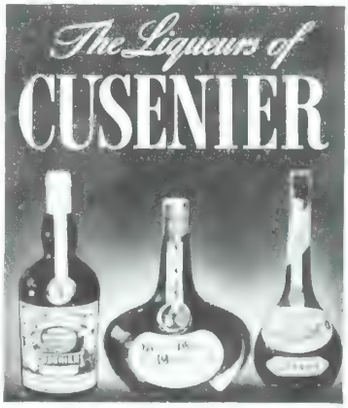
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Short and simple annuals of the poor

(CONTINUED FROM PAGE 69)

mastery here, there is a block succession of the same 9 foot, the same type of border, nothing to break the long and monotonous line." Wherefore large bushes of *Philadelphus coronarius* were set hedge-like to the right of the Spring Seat and platform from the house above to the walk below, now on, comes upon the further half of this long border, after descending the two or three very shallow broad steps, is a surprise; and the picture here begins to be good as the hedge is turned.

IRIS AND PHLOX

This border is slightly higher and steeper than that nearer the house; its occupants are largely great Irises. Here now raise their fine flowers William Mohr, Frieda Mohr, Santa Barbara, Sachem, and several others; and as *Phlox divaricata* of a singularly deep shade of lavender is flowering below, among gray-green rounds of *Sedum spectabilis*, the effect in late May is indescribably fine. Before this blooming, one plant lights up the whole border—the species Peony Mlokosewitschi. Though I have seen many Peonies for many years, single, double, in all colors, and of all kinds, this is *the* Peony for me. It is low-growing, with red-purple stems and under side of leaves; it bears a single small flower of the purest lemon yellow with clustering stamens of a deeper yellow; but it is its enchanting form that is so captivating; it has the look of a flattened Magnolia bloom; it has that sculptural quality which belongs to the Magnolia and the Camellia. Last year six flowers were on the 18" high plant; two of them were brought into the little house for the best room. [illegible] of a stiff unknown child in a red dress stands a bit of carved Chinese soft stone, a piece with two small holding places for flowers; in each of these one Peony Mlokosewitschi, with its leaves, is placed, and at once the whole small room takes on distinction and elegance.

At the corner of the sloping border, where the walk turns and becomes what we call The Moss Rose Walk, shrubs have been placed: a few Mock-oranges of good varieties, one Tripterygium, perfectly unknown to me in habit, flower and fruit—and a few Bleedinghearts here and there for an effect while the shrubs are small. After the border turns to run downhill toward the long grass walk, a change takes place in the planting, which is then mainly of tall and brilliant hardy Phloxes, Boltonia and *artemisia lactiflora*, with a few Peonies toward the front of the border; and on the opposite side of the walk a line of Moss Roses, with a few species Roses interspersed. This is one of the two romantic parts of this old place; the other is the bank above the Farthest Platform where there is the beginning of a collection of old Roses. An old house cries aloud for old Roses, for Lilacs first perhaps, and for "Seringas" as Horace Walpole spelt them, but above all for an old Rose. The Moss Roses live here through bitter cold, and fling their branches toward the walk, a matter pleasant to rectify by cutting when the Roses are in bud.

At the upper corner of this Rose walk, where the border with Irises and Philadelphus turns at right angles, is the Rose Garden. These words it is a delight to spell with capitals, because they seem to give space and dignity to the smallest bit of land ever allotted to Roses. A rectangle of ground in this spot, low clipped privet on three sides and on the fourth another simulated Arborvitae hedge made up of five small stubby trees which we had on hand form this boundary. The garden measures only 28' x 8½'. Two lines of *Lilium candidum* were set in this little "garth" and in the Autumn, after frost low inverted troughs of two old planks were laid over the rows of young Lily plants; removed in early Spring the Lilies showed pallid leaves, but immediately recovered their green and went on their upward way. Here one does not cover these Lilies; but my fear was not so much for cold, as for the depredations of small animals of which we have many in this remote country region.

In May, twenty-five Gruss an Aachen Roses were set in lines between the Lilies; and along the rows of the last named plants are little rootlets of good Michaelmas Daisies, which are pinched back to keep them fairly low. Here in this tiny parallelogram we have not only the choice little everblooming Rose with its sweet fragrance, but two companions for this, the earlier in the Lilies, the later in the hardy Asters—something to watch and hope for all during the Summer months.

FLOWERS AND VEGETABLES

But now to the delight of my eyes, the Red Cabbage Border! Long had I looked at rows of Cabbage with flowers against them in the vegetable garden rows, when one day it occurred to me to use the Cabbage as the main feature of a little border. A grass walk four feet wide and some twenty-five long needed adornment at its edges. A border of three feet was sown along the edges toward the turf with a row of *Phlox drummondi* Isabellina; a line back of that was made up of Chives perhaps two feet apart, with two dwarf red Cabbages between. *Chou Petit Rouge d'Utrecht* was the variety used, though Dreer's Haco, I believe, will do as well. Back of all these was sown a line of Larkspur Lilac Spire. Many times a day this border called one by its somber beauty; the low rich tones of the Cabbage plants are beautiful in all lights, and with the creamy foreground of Phlox and the aspiring violet of the Larkspur, a really paintable effect was achieved.

One of the gardening lessons which should be learned from the depression is the intensive use of the small space; the growing together in the one little garden of fruit, flowers and vegetables, as the practice has always been in France. The convenience of it, the economy of it and the beauty of it are three cogent reasons for its practice. Herbs with flowers, the exquisite Parsley, the slim-blue-leaved Onion, the gorgeous colors of the Beet-leaf, the varied greens of Lettuces—all have their lovely complement in flower forms and colors; and instead of the wasteful "ornamental" hedge, the Grape—yes, even the Tomato—beautifully trained, make decorative and valuable substitutes.

You asked us . . .

(CONTINUED FROM PAGE 94)

enting the generation of steam and causing an unsteady water line.

This unavoidable accumulation of oil and grease should be removed by blowing off the boiler as follows: If not already provided, install a surface blow connection of at least 1¼ inch nominal pipe size with outlet extended to within 18 inches of the floor or to sewer, inserting a valve in line close to boiler. Bring the water line to center of outlet, raise steam pressure and while fire is burning briskly open valve in blow-off line. When pressure recedes close valve and repeat process adding water at intervals to maintain proper level. As a final operation bring pressure in the boiler to about 10 lbs., close blow-off, draw the fire or stop burner, and open drain valve. After boiler has cooled partly, fill and flush out several times before filling it for service.

Q. *I am enclosing a sample of my carpeting and would like to have your help in the furnishing of my living room. I have a green studio couch which I intend to slip-cover according to the other colors used. I also have a large gate-leg table, an end table, and several white lamps and accessories. I intend to buy several chairs—probably a barrel type and lounge chair, several more small tables and lamps and a desk. I would like your advice as to the colors of the chairs, slip-cover for studio couch, and accessories.*

Mrs. J. J. C., Racine, Wis.

A. Why not have a color scheme of green, maroon and gray-beige? I should leave the studio couch green, and I am enclosing some clippings which will give you an idea of the colors I have in mind. The lighter green is preferable. The barrel chair should be covered in the maroon of the rug, welted in the same green. I would choose a gray-beige for the lounge chair, and have it finished off with maroon welt.

Q. *We plan to furnish a guest room completely, re-doing walls, woodwork and floor, and buying all new furniture. The room is about 18′ x 20′ with four rather narrow windows together on the south side. The walls are now papered and the woodwork and floor are light oak varnish. There is a large closet. I have one bedroom in Early American Maple, so I'd rather not use that again —its colors are green, yellows, browns.*

Mrs. G. C. B., Cadillac, Mich.

A. The combination which you suggest, of pink and rose with gray oak, sounds excellent. The wallpaper could be one that shaded from a pale pink to a deeper shade or it may have a white or gray background with a fine pink and red stripe in it. The touch of red will prevent the paper from appearing too weak in color.

If you use a fairly plain wallpaper either shaded or striped, your windows may have over-curtains of chintz containing any combination of pink, rose, green and white. Since the four narrow windows are all together, put a straight hanging chintz curtain at either end of the group, as there will not be sufficient space to hang over-curtains between the individual windows. The side curtains may hang to the floor and have one valance across all the windows. Make these over-curtains quite full in order to avoid a skimpy look. Plain white net or voile glass curtains would be suitable with the over-curtains.

If the wallpaper you choose has considerable pattern in it do not use the over-curtains. Just have glass curtains of white net or voile bound in red or maroon, depending on the scheme you choose for the room.

Q. *I am building a [illegible] and expect to paint the walls in early Spring. I have a large living room, music room, sun parlor and dining room. I shall have double French doors between sun room and living room. I have double door space between living room and dining room, but plan to leave this space open, using wood pole with rings, so I can use curtains there.*

Please advise me if these rooms should be painted the same shade, or different colors. Also if the French doors should be like woodwork, or mahogany. Any suggestions as to color scheme will be appreciated.

I would also like you to advise me what material I should use for hangings in the doorway between living room and dining room: if they should be like the drapes at the windows in the living room and dining room.

E. F. F., Wilton, Maine

A. First, to answer your specific questions. The French doors should be like the wood-work. It is perfectly correct to paint the living and dining rooms the same color. On the other hand, you may want to use different shades of the same color, or harmonizing colors. In which case, the curtains should be of a plain neutral color or else something combining the colors of the two rooms.

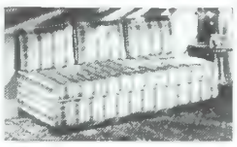
If you will paint the walls of the dining room a clear canary yellow and the walls of the living room light gray, you will have a very smart and attractive combination and at the same time tie the rooms up with one another. If you like this idea, start out by getting a heavy material with a yellow and gray stripe to hang between the two rooms. However, if this proves to be difficult to find or too expensive, you might get an equal number of widths of gray and yellow and sew them together.

Include touches of orange and gray in the dining room. You might have orange leather seats or chair seat covers. Then hang heavy gray material of the same color as the hangings between the two rooms, at the windows.

Gray, henna, brown and yellow should be carried out in the living room. Why not have the curtains of the same yellow and gray striped material? As the walls are light gray, the sofa should be deep gray welted with henna, and the rug should then be an even deeper gray. Try to find a chintz combining the colors of orange, gray, yellow and white—or any few of these colors, and then cover an occasional chair with this. Another chair could be covered in yellow with weltings of deep henna. Use yellow in your decorative accessories such as lamps, flowers, etc. And finally, if you feel you

(Continued on page 96)





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You asked us . . .

CONTINUED FROM PAGE 95

...could not be done, I would [illegible] personally [illegible]

Q. *I have [illegible] 25' acre tract of [illegible] buildings to operate. One [illegible] house, is in the center [illegible] building, and the other, [illegible] a mile. I have completed remodeling and contemplate using it as an annex. When entirely completed I intend [illegible] main house as my permanent home, to accommodate approximately twenty guests, and the former house, an annex, in which twenty guests can also be accommodated.*

My problem is the water supply. I have sketched out, and am enclosing herewith, an outline of the surrounding land and location of the buildings. My measurements are approximate, as the exact ones are not at hand at present. As sketched, the ground is mountainous and stones abound; I am fortunate, however, in having the section lettered "A" on the sketch, which I think is composed of numerous springs, as the water is continually flowing at present. I have trenched a small portion and have a three-inch pipe just stuck into the trench and running into a wooden box. During the drought season the water empties from this pipe at the rate of approximately two gallons per minute, conservatively speaking, and a test made of it shows it to be pure.

I have wondered whether to use this water for household use, or to tap into the spring marked "B", which at present is boxed to a depth of about three feet and appears to be of a fairly good strength, as it fills the four foot box to the overflow pipe within a three minute space of time. I should judge this box to be about two feet square.

I contemplated piping from either of these two sources into the cellar of the main house by pressure pump, into a tank of approximately 500 gallons, and then piping from the main house to the annex. In the main house I intend to have four baths, and kitchen; in the annex, four baths. Do you think that the best method of securing the water from the source, by trenching "A", and running into a cement reservoir; or tapping into the spring "B" and running into a reservoir; or should I run two separate lines, one to the main house, the other to the annex, direct from the one reservoir?

Can you inform me also about what the consumption of water is for approximately forty persons and kitchen requirements?

S. L. C., New York City

A. Regarding the water supply to your place in the Adirondacks, it would be advisable for you to make use of the spring water from the other source, which seems of abundant origin.

In order to use the spring to best advantage, an open concrete reservoir of about 3000 gallons capacity should be formed just below the spring outlet. At least a 5000 gallon storage tank, should be placed in the cellar of the main house, to which the water of the spring would be pumped. From the tank [illegible] the water could be piped to the annex. The size of tank that you mention, would not be large enough for the requirements outlined.

Q. *I received an Azalea this winter and would like to know if I can set it out in the spring and leave it out all winter? When will it bloom again?*

Last Spring I set out two-and-a-half-year-old shrubs of Privet Armor as a hedge. I was told not to have them clipped until they reached the desired height. The main thing was that I wanted them bushy at the base. Now I am told that this was a mistake and that they should have been clipped. Will you please tell me what to do?

My home is in southern Wisconsin, and I would like to set out some evergreens close to the house, some tall and some lower bushy ones. What kind would you advise and when should I plant these? Should fertilizer be used?

H. C. L., Oak Park, Ill.

A. FIRST of all, you should not leave your Azalea out all winter. These indoor Azaleas are not hardy. You can, however, set it outdoors in the Spring and leave it there until Autumn.

The best thing for your privet hedge would be to cut it back heavily in the Spring. I know that this is hard to do now that you have it just the height you want it; however, it is the best thing for the hedge and will make it much thicker.

My choice for planting close to your house would be Dwarf Japanese Yew, Dwarf Arborvitae and Pfitzer Juniper. Just use good garden soil, with bone meal and some manure.

Q. *Our town is small and the majority of the residents have kitchen gardens in order to have their own fresh vegetables. Many of these gardens are in plain view of the streets and sidewalks. In the month of March—the month when most of the planting is done—I wish to have on our Garden Club program a paper on "Making the Vegetable Garden Ornamental", or "The Kitchen Garden—Both useful and Ornamental", or something to that effect. I know that the English combine flower rows and flower borders with their vegetables.*

O. L. C., Mt. Pleasant, Tennessee

A. WE HAVEN'T published anything to date on the subject of making the vegetable garden both useful and ornamental, and I do not know of any book treating the subject well. However, here are some suggestions:

To a considerable extent, a vegetable garden can be given ornamental value by maintaining it constantly in a neat, well-ordered condition which will give its more decorative inhabitants—Carrots, Beets, etc., a chance to show.

The best way, though, is to edge the paths and large vegetable areas with flowers, selecting kinds which are sturdy and yet will not make a nuisance of themselves by re-seeding all over the lot. Irises are excellent and so are Peonies, in large gardens, and hardy Chrysanthemums. Gladiolus, too, makes neat summer edgings. Avoid Tulips and other bulbs that die down after flowering.

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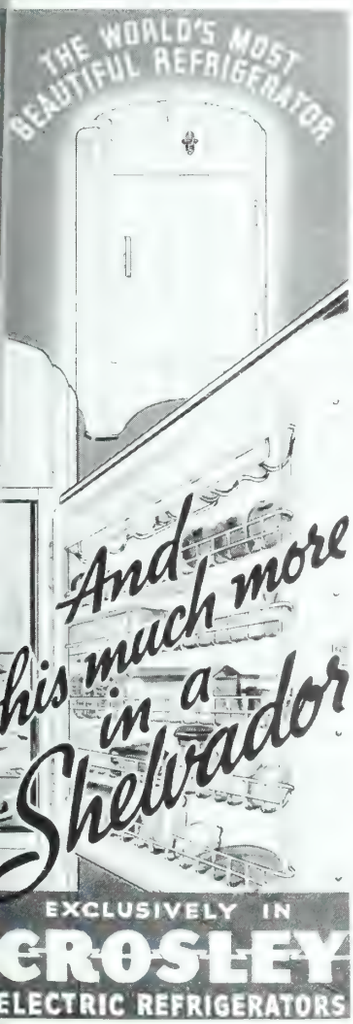
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Rhode Island schoolhouse

In this abandoned schoolhouse in Newport, Rhode Island, was found the ideal week-end cottage. Situated in one of the most beautiful spots on the island, it boasted a sound, water-tight cellar and a gray, blue and green slate roof in excellent condition. The children's door was changed into a window, and the only important addition was an ell for a kitchen. Below, the exterior view. Right, the terrace, perhaps the most important room of all









Above are two more views of the interior of this charming house. At top: the 18′ by 30′ living room was once the schoolroom. Since the original children's door was now a window, one of the windows in the schoolroom was converted into a Dutch door, and this is the main entrance to the house. Through it one may watch the Fleet come in, and often famous racing yachts on their trial runs. The lower photograph shows a view of the other end of the living room, dominated by the fireplace, whose warmth is often needed in the evenings. The predominating colors are lavenders, purples and greens



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Daisies come to the rescue

By Evelyn Williamson

A [illegible] and two wilting summers during which [illegible] border beauties fainted and failed I am inclined to shout hosannas to the Daisy [illegible] up uncomplainingly in the face of adverse conditions and doing their bright bit about as usual. And getting small credit for it. Indeed there is a very general taking for granted the service rendered the garden by the Daisies. Seldom is the debt we owe them specifically [illegible] But try to get along without them. Then will come a summer when the black rot gets the Delphiniums, the drought the Phloxes, some pest the Lilies; we realize the [illegible] and we shall then sigh for the steadfast Daisies that go quietly about their affairs through fierce cold, through "drowned summers and brazen droughts," seeming the floral expression of business as usual in time of trouble. I think they deserve some credit.

Now, by Daisies I mean those members of the vast order Compositæ which [illegible] heads of numerous tiny flowers surrounded by [illegible] small green bracts forming the involucre. There are other members of the Composite tribe that have not this form exactly (the Thistles and Goldenrods, for example) but [illegible] the true Daisies, which though not the [illegible]



THREE of Michaelmas Daisies, or Hardy Asters, for just about every occasion, season and situation. Many derive from natives

the finest and most popular annuals—Zinnias, Marigolds, Calendulas, Cosmos, Dahlias, Cornflowers, Sweet Sultans, Ageratums, China Asters, African Daisies and many of the flowers we know as "everlastings", those tiny flowers which justify their name.

These Daisies, be it understood, however, must at no season be allowed to predominate in the garden scene, for monotony lies that way. Rather may they provide a sort of basic fabric against which the other flowers may shine. Chiefly the Daisies belong to summer and autumn, arriving when suns are warm and days are long and lasting almost to the snows. But Doronicums are early comers. They are in flower with the Daffodils and Tulips, and while their special tone of yellow is best kept out of the way of Daffodils they provide good foils for the cuplike Tulips. Doronicums make dense masses of rich green leaves close [illegible] succession of tall stems carrying immense golden flowers that are fine for cutting. *D. caucasicum* and *D. cordifolium (D. columnae)* are the dwarfest and earliest; *D. plantagineum* grows more than three feet tall in rich soil and flowers later. Frequent division and [illegible]



THE Doronicums make dense masses of rich green leaves close to the ground, from which rise tall stems carrying golden flowers excellent for cutting. D. caucasicum is one of the best of this group of Daisies, as it is both dwarf and quite early flowering. It should be very frequently divided

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My 1936 "Do's and Don'ts"

Don't buy so many old things this year. Jack's fed up on our neighbors having ahead of us, all the Wayside new ones. Get their Catalog early.

Get even with Mother Hoyt's gleeful gloatings about her Phlox by planting a bed of 25 pink Phlox Columbia. Flowers all Summer.

Make a drive for Garden Club prize with as many new things as possible. Consult Wayside's Catalog.

Plant Sutton's Orange Flame Cosmos, Double-Gleam Nasturtiums and Aster Collection. Don't forget Wayside sell Sutton Seeds.

Don't forget new Sun God Gaillardia. Flowers are 3 to 4 inches across. Is Chamois-yellow. Jock says his Mother is going to plant several clumps in her hardy border. Good idea.

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It may sound to you like horn-blowing. But it's a fact, that no time in the last five years have we had so many strictly top-notch, fine new things for your garden. Will go even a step further and claim that no other catalog contains as many test-proven meritorious new things. Descriptions are faithful. Color cuts are true, being made direct from the flowers themselves. Send for catalog. See for yourself. Here are just a few things we can unqualifiedly recommend.

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New Korean Mums

2. Over a dozen different ones, each having outstanding points. Full color showing in catalog. Prices are very modest.

New Dahlias

3. Some real finds. Some are spectacular. Others just plain choice. See catalog for prices.

New Gladioli

4. No use trying to describe their loveliness. Catalog shows them in color. All Bulbs are fat and top size. None others sold by Wayside.



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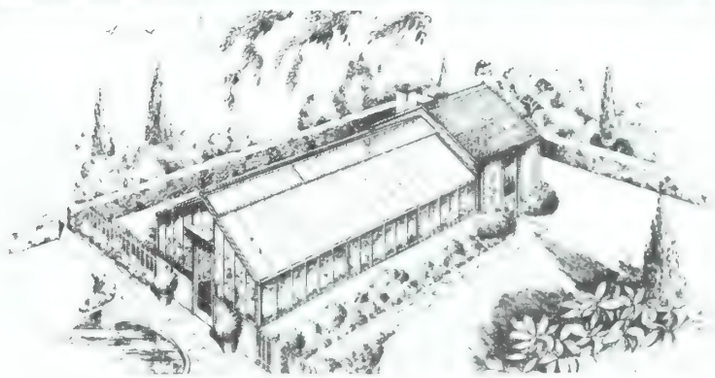
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Daisies come to the rescue

CONTINUED FROM PAGE 100

...replanting are important to their continued health.

Also blooming rather early (in May and June) are the Painted Daisies sometimes listed as *Pyrethrum roseum*, again as *Chrysanthemum coccineum*. These have everything to recommend them—hardiness, vigor even on poor soils, and a profusion of long-stemmed blooms that run the pink scale from white to maroon; even their mats of ferny foliage that develop very early in the spring are an asset to the border. They belong in the front ranks of the planting and should be set eighteen inches apart. While enduring poor conditions amiably they richly respond to good soil and consideration. Very nice varieties may be had from a packet of seed, but it is well worth trying for ... of the named varieties both double and single. The double kinds are especially handsome. The clumps should be taken up and divided about every third season.

A white flowered Pyrethrum, the Giant Daisy, belongs to the late summer and autumn. This is Pyrethrum uliginosum (Chrysanthemum uliginosum). It is a somewhat coarse plant growing four or five feet high, and standing without artificial support. It may be used to provide white flowers among the great mass of Michaelmas Daisies, or to fill blank spaces in the shrubbery.

Coreopsis is well known but should be used with care and restraint as its color is a fighting yellow and its disposition aggressive. But kept in check, or used in half wild situations it is

Continued on page 102

THE group of Pyrethrums at the right suggests the diversity of form and range of color obtainable in this Daisy family—white, pink, maroon and intermediate tones. The Gaillardias, too, of which several contrasting forms are shown below, offer plenty of variety. They are bright and gay all summer and ... even in poorest soil!





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B & B [illegible]

Soul nigra. May 15. Purple and white.

B & B [illegible]

B & B [illegible]

Halleana stellata. April 10. White.

B & B [illegible]

B & B [illegible]

H. stellata rosea. April 10. Rose.

B & B [illegible]

B & B [illegible]

Conspicua. April 20. White.

B & B [illegible]

B & B [illegible]

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Daisies

CONTINUED FROM PAGE 100

often the life of the party when other plants fail, blooming the summer and autumn through if seed is not allowed to form. A narrow leaved small-flowered kind, *C. tetraclita*, is effective and nice for a change.

Two fine plants of bushy habit and medium height are *Anthemis tinctoria* and *Erigeron speciosus*. The first boasts ferny foliage and masses of Marguerites, from cream to bright yellow, for six or eight weeks during the early summer, growing to a height of about two feet. The kind known as E. C. Buxton is paler in tone than Kelwayi, and *A. montana* has almost white flowers above a low mat of gray lace-like foliage. Behind the Anthemises Anchusas or Peach-leaved Bellflowers are effective. The form of *Erigeron speciosus* known as Quakeress is the finest. It grows bushily to a height of more than eighteen inches and bears a cloud of lavender gold centered Daisies over a long period. Pink or scarlet Sweet Williams make a good foreground planting for it and when these are past the branches of the Erigeron may be drawn down over them. Both Erigeron and Anthemis should be staked but only by having twiggy sticks stuck among their growths. This allows them to maintain their naturally well proportioned billowy habit. Both like good soil and sun and to be taken up every few years and divided and replanted.

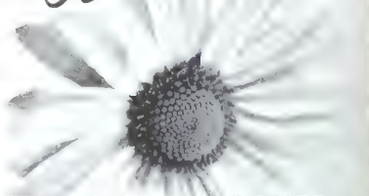
GAILLARDIA AMERICA

Gaillardias are bright and gay all through the summer months and on to the frost line, in good seasons and bad, in good soil and poor. And those who have hitherto objected to their garish red and yellow color scheme need no longer ignore them on this count. There are now very good selfs to be had. Golden Gleam and Lady Rollison are bright, pure yellow; Tangerine is orange, Crimson Glow rich red and Indian Chief a warm russet-bronze.

Very useful long-flowering plants for the midsummer season are Chrysanthemums of the *maximus* type, usually called Moonpenny Daisies. They are handsome, wholesome looking plants with rich green foliage and countless large glistening white Daisies on long stems from midsummer almost until frost if the faded flowers are removed. Though they provide no color they are nevertheless the saving grace in many a heat-ridden summer garden and provide effective foregrounds for the taller Phloxes, Delphiniums and Hollyhocks, and many cut flowers for the house. As they spread out laterally rather widely they should be given ample space for development—at least two feet to a plant and preferably three, and the soil should be deep and fertile. Well grown plants reach a height of three feet. Some of the good modern varieties are King Edward, Mrs. Lowthian Bell, Etoile d'Or, Westralia, Triumph and Alaska. Blooming very late are two Chrysanthemums of the *maximus* type, *C. arcticum* and *C. nipponicum*. Both have strong, rich colored foliage and bloom through the autumn. *C. arcticum* grows a foot or more high and *C. nipponicum* taller. The last named

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Daisies

[illegible] course, in all gardens. Their numbers and their glorious hues increase yearly. But [illegible] the ordinary hardy border. They are not *strictly* hardy in northern gardens and should be grown against a [illegible] wall or building and where they may have special protection. The hardiest I have had have been gleaned from old gardens where the fittest have survived, but even these went out in the record winter of '33-'34. Now we are being presented with a new race that all lovers of Chrysanthemums will eagerly welcome, for besides the most lovely colors they are said to have far hardier constitutions than the Japs. These are the Korean Chrysanthemums.

As the season advances the number of Daisies increases. We have the tall Boltonias, pink or white, that bloom so profusely that they appear like giant bouquets—a little weedy these, but invaluable.

TALL SUNFLOWERS

And then there is the great tribe of Sunflowers, hot-hued and pervasive, among which one must walk warily. It is easy to have too many Sunflowers. The best is *Helianthus decapetalus multiflorus fl. pl.*, richly golden and richly doubled and not a voracious spreader. It grows four to five feet tall, is bushy and blooms in August and September. *H. mollis*, with single lemon-colored blooms and downy foliage, is also tall and good, and for very late bloom there is the giant *H. maximiliani*, flowering in October and November.

Then Heleniums are immensely decorative and important. All the kinds I have grown are good, some having pure yellow flowers of a fine pure tone, some striped with red, others like *H. autumnale rubrum* of fine Wallflower red throughout, a beautiful flower and in harmony with the spirit of the season. Lower-growing and new forms that promise to fill a real need are H. Moerheim Beauty, with russet and orange flowers; Golden Youth, pure yellow; and Windly, yellow washed with russet. These are hardly more than two and a half feet high.

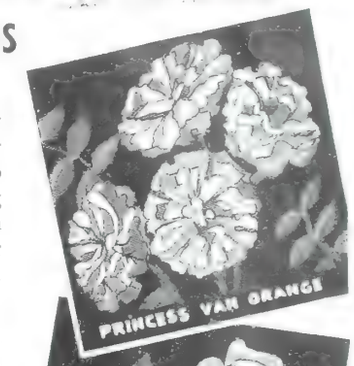
The Helhopsis or False Sunflowers are, like the true Sunflowers, to be used with restraint. They provide dense lower-growing plants that are floriferous from July to September. The Rudbeckias, too, provide valuable material for the late summer. The vogue of *R. laciniata* (Golden Glow) is past, but *R. speciosa* (*R. newmani*) is highly desirable and showy during July and August, growing two feet tall, and one might like *R. fulgida* with bright orange-yellow composite flowers with a prominent dark disk. Two feet high *R. purpurea* (*Echinacea purpurea*) with its curious pinkish flowers is hard to place in the garden but very good for providing cut flowers for the house.

As for Michaelmas Daisies, or hardy Asters, a book might well be written about them, their kinds, their seasons, their diverse abilities and capabilities.

THREE SENSATIONAL *New climbing* ROSES



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Daisies come to the rescue

(CONTINUED FROM PAGE 133)

[illegible] Early Asters [illegible] every [illegible] situation [illegible] the earliest [illegible]

[illegible] of the [illegible] These [illegible] suitable [illegible] These of [illegible] for [illegible] section [illegible] and Aconite. These [illegible] stores and as they grow only eighteen inches tall [illegible] the front of the [illegible] Asters. Mauve Cushions a splendid dwarf form making literally a cushion-like mound studded all over in October [illegible] Daisies. It is a [illegible] for *Chrysanthemum* [illegible] Recently a group of charming [illegible] has been developed in England and are now available in this country. They come in the usual soft Michaelmas [illegible] and grow to [illegible] height. For the front of sunny borders they will prove most valuable.

[illegible] flowers [illegible] [illegible] began to bloom [illegible] and [illegible] October [illegible] [illegible] the front of the border and provides countless long-stemmed flowers for cutting. This is a rather new kind. And then there is the great mass of Michaelmas Daisies of various types, new and old, that no autumn garden should be without. Very fine are Red Rover, Skylands Queen, Blue Gem, Gray Lady, St. Egwin, Climax, White Climax, Glory of Colwall, Feltham Blue, Barr's Pink, Anitta Ballard, Peggy Ballard, King if the Belgians, Lady Lloyd, Queen Mary, Ypres (12 inches) and many more, representing all the tones from white and gray through lavender, mauve, pink, rose, purple. These are for the border. For the wild garden there are *A. cordifolius*, *A. laevis*, *A. confertiflorus*, *A. ptarmicoides*, *A. novae-angliae*, *A. novi-belgii* and *A. multiflorus*. A very tall kind flowering in November is *A. tataricus*. It is somewhat coarse but in November we find ourselves in a tolerant mood where flowers are concerned and the great heads of lavender starry flowers are welcome to make bouquets for the house combined with the golden flowers of *Helianthus maximiliani*. Both these belong in the shrubbery or in some inconspicuous locality. All the Daisies here mentioned, or nearly all, may be found in any catalog of hardy plants.

The German Shepherd revival

(CONTINUED FROM PAGE 1)

[illegible] number of "police dogs" in a [illegible] [illegible] to [illegible] [illegible] with [illegible] [illegible] [illegible] [illegible] [illegible] failure from its inception.

[illegible] many service activities of this accomplished breed, and should never have been identified with the breed as a [illegible] [illegible] [illegible] [illegible] sentry, wire carrier, and searcher for [illegible] He still performs in Europe by the thousand his primary function of herding sheep as well as they can be herded by any type of dog. More recently, both in Europe and the United States, he has demonstrated the full measure of his trustworthiness, intelligence, and aplomb in the splendid humanitarian [illegible] for the blind.

As might have been expected, the commercialization of the Shepherd breed—during certain years it represented one third of all the registrations in the stud book of the American Kennel Club—coupled with the unintelligent handling which it received, brought it for a time into wide disrepute. Quality of American breds which, through the importation of the best obtainable sires and brood bitches, had shown most encouraging improvement during the years from about 1927 to 1930, fell off. Half trained dogs, unwisely taught to attack on command but unfortunately not also taught to desist, caused a few untoward incidents. These revived and strengthened the legend of the wolf heritage and developed a school of commentators who blithely dubbed the Shepherd vicious.

Registrations and entries fell away.



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Lilac Time. Deep violet.
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Have the most beautiful fall garden you have ever had by planting these new hardy Chrysanthemums. The earliest to come into bloom with lovely large daisy-like flowers.

Clio. Deep carmine rose. **Fortuna.** Curly-petaled oxblood red. **Hestia.** Semi-double rose pink with white halo. **Juno.** Coppery red changing to salmon pink. **Niobe.** Clear shimmering white. **Nysa.** Glorious clear rosy lilac. **Psyche.** Limpid bell pink. **Sappho.** Pure rich yellow. **Thalia.** Duplex bright orange. **Vesta.** Deep golden orange.

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The German Shepherd revival

This was perhaps the first thing that happened to the Shepherd in America. It is no longer profitable to begin breeding from a too young and undeveloped bitch, allow her to raise the eight, nine or ten puppies which her unfortunate fertility frequently brings her twice a year, and distribute these to an eager public just after weaning. The result is that only true lovers of the Shepherd are now breeding this noble dog. Indeed, it is now difficult to purchase a quality Shepherd.

In the last two years, especially in the last twelve months, there has been a slow and healthy gain in show entries where expert and specialist judging could be expected. More important, there are encouraging signs of definite improvement in type. In addition to the splendid work with the blind, forwarded especially by the non-profit-making organization, the Seeing Eye, there are also here and there about the country heartening cases of the use of the working Shepherd in intelligent hands. Federal and State penitentiaries, certain railroads and factories, even art museums, are making use of his keen senses and courageous obedience as guard dog.

Best of all, the German Shepherd dog is becoming appreciated for what he really is; an animal, on the physical side, of strength coupled with grace and agility, smooth and harmonious in movement, and stamped indelibly with that nobility of carriage and expression which marks the dog of high lineage. On the side of character—the more important aspect—experience and association has borne in upon an ever-growing number of those who have had the opportunity to know him that the Shepherd has more than his share, not only of quick and ready understanding, with alert response to the wishes of the master he delights to serve, but also of affection, not lightly given but steadfast, of courage and of loyalty.

REGINALD M. CLEVELAND

Japanese gardens of moss

By Loraine E. Kuck

THE Japanese look upon Moss as the patina of gardens, the exquisite color and texture of surface that creep on with age, as verdigris creeps over ancient bronze. Mosses make true the saying that a garden is the only living thing that grows more beautiful with age. Certainly there is hardly a garden but acquires atmosphere and added charm from a Mossy corner. The rock garden or the naturalistic corner really requires Moss to complete them. As a plant that will thrive in dark, damp places Moss has a very practical aspect for city dwellers, who may possess only a tiny bit of land at the bottom of a man-made canyon, hopeless for anything but a Moss garden.

While Mosses, like verdigrised bronze, suggest age, the Japanese have learned that it is not necessary to wait an age to have them in the garden. The Oriental may be a patient person when he has to be; but if he can hasten a process he will. The gardeners of Japan, famous in the West for their skill in making trees into dwarfs and Chrysanthemums into giants, have many other tricks up the sleeves of their kimonos. One of them is a way to grow Moss so that a lawn of it may be had in something less than a lifetime.

Probably the most remarkable example of a Mossy garden anywhere, is that of Saihoji temple, an ancient retreat of Zen Buddhism near Kyoto. Members of the Garden Clubs of America who visited it on their tour of Japanese gardens in the early Summer found it unique even in Japan. Many realized for the first time the possibilities of Moss, and took home with them ideas on how Mosses might be used in the naturalistic nooks of their own gardens.

In this garden, Mosses play the stellar rôle among the plants. There are trees, shrubs and flowers, but they form only a framework to set off the beauty of the Mossy sod, and Moss-covered rocks. Mosses undulate over every bit of the ground in hummocky waves of silvery jade, emerald and bronze. Part of the garden is inclosed by a wall and has a small pond in the center. The Mosses color the rocks that form part of its brim, or mold smooth green banks for the rest. In this pool, in midsummer, the lotus pushes up its great blu-

(Continued on page 106)

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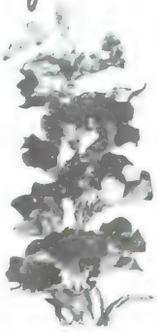
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CAMPFIRE [illegible]

CRIMSON [illegible]

LOVELINESS Large, pure, soft rose-[illegible]

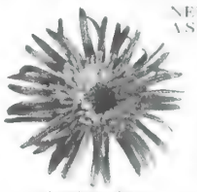
FAIR LADY [illegible] strong, long-stemmed spikes to a plant.

COPPER SHADES [illegible] copper to apricot and [illegible] flower pale to the point.

ALL Six Snapdragons listed above ($4.50 value) **$3.50**

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Japanese gardens of moss

CONTINUED FROM PAGE 105

[illegible] and philadelphus [illegible] Maples [illegible] the [illegible] and purple Azalea create [illegible] and green against the Mossy turf.

The Moss [illegible] been confined [illegible] it [illegible] to bring into being another garden of little sylvan dells, between outcroppings of natural rock. They have flung a furry rug over flat stones, once used as meditation seats by patient seekers after Enlightenment. Young trees form shadowed glades, more stage-like than real. There is a prehistoric atmosphere given by the thick, satiny cushions underfoot, [illegible] these Mossy banks. One has a conviction that in such a spot took place the original events of folklore.

On this hillside is one of the quaint conceits for which Japanese gardens [illegible] stepping of great boulders creates a rocky wall suggesting that a cascade might once have leaped over it. At the foot of this dry cascade, the ground has been leveled, and outlined with smaller, water-worn rocks, as if it were the pool at the foot of the waterfall. It brims with the velvety Moss, which seems almost to [illegible] the stones of the coping. The whole effect is enchanting, and one which could be [illegible] in our own gardens. [illegible] pool of running water is impossible. The addition of plants that suggest water, like Iris, around the edge, would enhance the effect.

The [illegible] Moss garden is situated in a small valley at the foot of a low, wooded [illegible] Moss [illegible] wild in the vicinity, but nowhere in such [illegible] as [illegible] have been encouraged and [illegible] Time alone has created their present extent and thickness. [illegible] garden [illegible] eleven centuries ago. The present one [illegible] to the 14th century.

The first thing to be learned from it is that Moss is, after all, a wild plant, and one cannot expect to have it unless it grows wild somewhere in [illegible] Moss [illegible] found in a clear, dry climate, but they abound in localities where the air is moist. Since wild Mosses form the source for those in the garden, it is impossible to speak of varieties, except to point out that they are much more numerous than might be expected. They range all the way from large, almost shaggy, plants, several inches high, to the finest of velvets. And in color from bronzy tones, through emerald and jade, to soft sage greens. There are times when the Moss cushions seem to have an almost iridescent, silvery sheen, and again they will be the soft brown of old leather.

In the course of years, if a garden is left alone, enough spores of Moss will find their way in through wind and water, to create a patina by themselves. But the modern Japanese gardener does not wait for chance to waft the sporgs his way. He goes out and gathers the kinds of Moss he wants, selecting the varieties best suited to the place they are to grow. If he wishes a coarse, shaggy Moss to form a matted sod, he simply takes up blocks of it, as he would any other turf, and transplants it to his garden. With proper care, the blocks spread, and in a season or two the whole area is carpeted.

But if a sufficient quantity of Moss sod is not available, he resorts to the "seeding" method. This must be followed for all the finer kinds and is practical for the larger kinds as well, if an extensive area is to be covered. To do this, the Japanese gardener gathers the Mosses by taking them up with a thin layer of soil. This he spreads out in a cool place to dry. He does not allow the Moss and soil to become bone dry, but when they can be crumpled easily, he breaks them up gently and pulverizes them in his hands. This "seed" he then sprinkles lightly wherever the Moss is wanted, over soil that has been fairly well packed into place. Thereafter it must be kept damp and undisturbed. In a short time the spores will start and the Moss lawn is on its way. Mosses will grow in almost any soil, although the heavier ones which hold water are better than the sandy types—at least for most moss species.

There are three requisites, which even a poet could name, for the successful growing of a Mossy lawn. They are moisture, shade and quiet.

Water must be applied gently, if it is artificially put on, for it can easily injure the delicate plants. To grow Mosses where the moisture must be continually supplied requires truly Ori-

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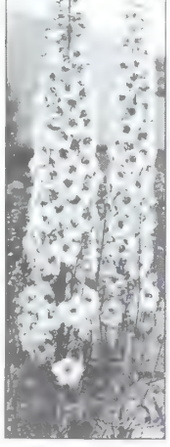
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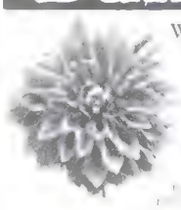
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Japanese gardens of moss

better, if possible, to plan to grow some continuous source. In the naturalistic garden, a damp hillside where the water seeps out, is ideal.

The most important rule in caring for Mosses is not to disturb them. They are so tiny and so delicate that they are injured by the slightest roughness. For this reason they belong usually in the secluded naturalistic garden. In fact, their presence in the cultivated por- Saihoji Moss garden are requested to remain on the stepping stones, as the Moss cannot stand being walked on. Stepping stones are better than a path through a Mossy ground cover, for then the Moss can grow up to each stone in a clean line, instead of forming a worn, ragged edge, as it must on a path.

The Japanese use soft brooms that will not injure the Moss in sweeping to be very cold, they spread a protecting layer of pine needles over it. This is much more artistic than straw or other litter, and leaves no unsightly spot when the snow is thin or melts. In spring the needles are swept up and carried away.

Mosses generally prefer a light, even shade, although there are some which like heavy shade. The Saihoji garden is completely overgrown by small trees which are kept thinned, so that they shadow the whole garden, lightly but evenly. Among these trees are many of the small Japanese Maples, a tree ideal for the purpose. In Spring its graceful lines and its small delicate foliage, no larger than the hand of a child, make the tree a green, lacy delight. In Autumn it turns into a spot of rich, brocaded color. And when the tiny leaves fall, they look like starry red flowers on the Mossy carpet.

Mossy rocks have so much appeal to the Japanese that when they are building a rock garden, or setting a rock into one of their small interior gardens, they will willingly pay a high price for one with a patina. When the rock is moved, every precaution is taken not to injure the delicate growth of the Mossy, Lichened surface. It is treated with as great care as would be given it were it fine polished wood. In its new location the rock is set up with the mossy surface pridefully exposed. No gardener would ever dream of putting a Mossy rock carelessly into a wall with the weathered surface turned inward.

If Mossy rocks are not to be purchased, they can be created simply by being kept damp. Many an otherwise ugly board fence or wall is often turned into a thing of beauty, and rocks in conspicuous places are given a green patina by persistent watering. They must be wet down at least twice a day, and oftener if the weather is drying. There is a tradition that the whitish water in which Rice has been washed is the best to pour over rocks which are to be made mossy. Doubtless the traces of organic matter left in the crevices help to provide nourishment for the tiny Moss roots.

The fact that Mosses will grow in a place so dark that no other plant will exist, gives them one of their most practical aspects. A city house often has a small bit of land, dark and damp, surrounded by walls or high buildings, and utterly useless for any other kind of a garden. The Japanese often purposely create just such spots inside their houses, and turn them into tiny oases of quiet beauty. They do it with the aid of one or two large, interestingly shaped boulders, several stepping stones and possibly a stone lantern. The rocks are grouped to form a decorative unit and a few quiet, restrained Evergreen shrubs are placed beside them. If the darkness becomes too great for these plants they are occasionally replaced. Sometimes pots of flowers are set about the rocks.

Walls, fences and stones of such a garden are kept damp and in a surprisingly short time the Moss appears. A velvety carpet for the ground is made by the seeding method. The whole effect of such a bit of waste ground, is no longer one of dankness and gloom, but of quiet, serene beauty. The bare ugly spot becomes a place of delicate charm, almost breath-taking after the city hubbub only a short distance away.

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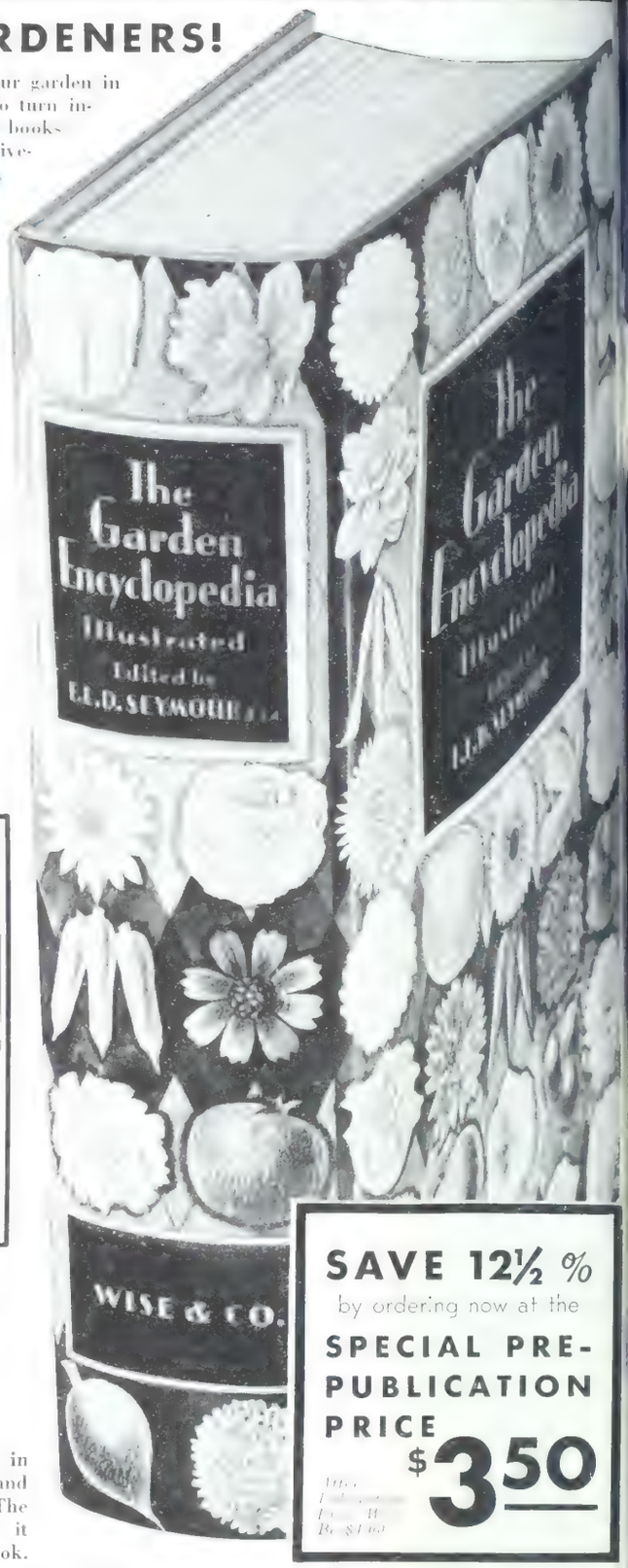
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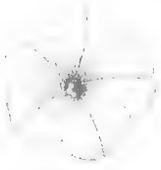
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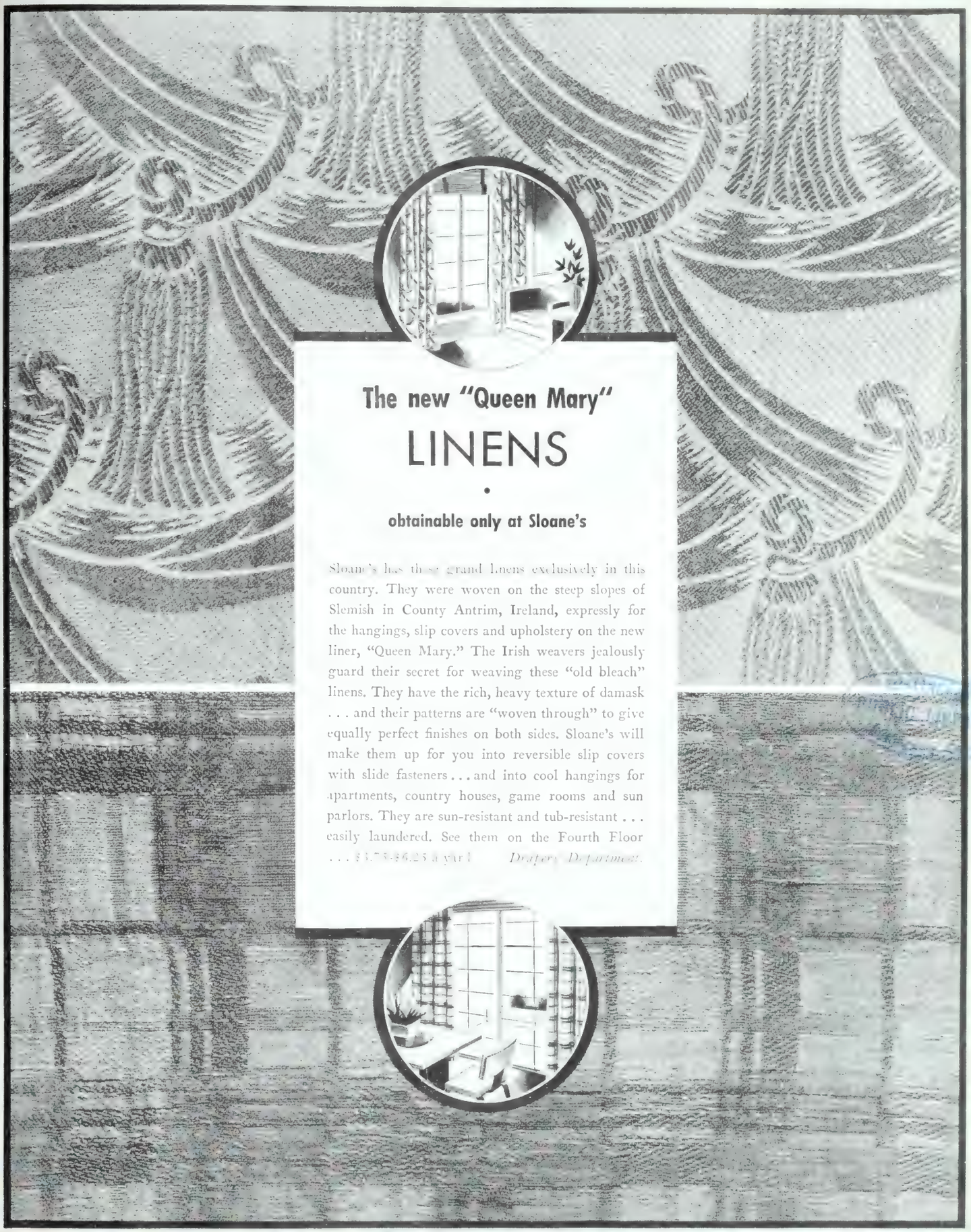
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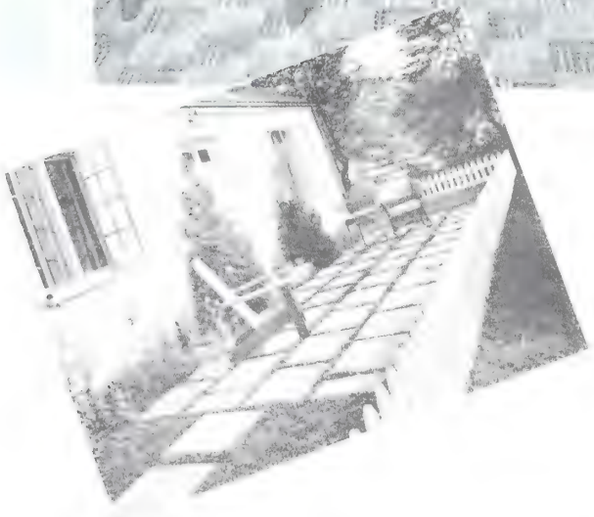
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A coat of Wallhide, a well-placed mirror, walls of gleaming Carrara Structural Glass in the bathroom . . . but there are so many ways to make paint and glass work miracles that we won't try to tell you about them here. Instead, we invite you to write for a free copy of the special book called "Designs for Living," which our Studio of Creative Design has just completed. It contains scores of helpful suggestions for modernizing time-worn homes . . . for making new homes more attractive and livable . . . by the use of paint and glass. It's a real, practical handbook on home improvement. Use the coupon, and don't forget . . . this helpful book is free.

CARRARA STRUCTURAL GLASS in alternating horizontal panels of Black and soft Gray forms a lovely wainscot in this bathroom. Then the clean friendliness of Wisteria Wallhide Paint on upper walls is added, Peach Wallhide in the tub recess, a Dove Gray Wallhide ceiling and White Waterspar Enamel trim. A bright spot in this use of glass and paint is the flesh tinted mirror above the wash stand.





POLISHED PLATE GLASS in a lovely, brilliant picture window like this can *make* a room . . . and it adds tremendously to the exterior appearance of your home.



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REAL ESTATE



House & Garden's National Real Estate Directory on this page is a convenient reference guide to leading real estate brokers throughout the country. If you do not find the section you are interested in, write to the Real Estate Bureau, House & Garden, 420 Lexington Ave., New York

REAL ESTATE NEWS This is the second appearance of a new editorial feature in House & Garden. This column will contain interesting bits of news on Real Estate subjects from various parts of the country—gossip sent to us by the brokers themselves.

BIRMINGHAM About five miles and less than ten minutes from the center of this large Alabama city of close to two hundred thousand population is a group of residential developments unique for several reasons. The proximity of so delightful a country community to so large a city is unusual, particularly since Birmingham is an industrial center. Also these tracts are more than amply blessed with natural beauties, development of which has not been overdone.

The developments are known as Mountain Brook, Redmont Park, Mountain Terrace and Altamont, the first of which is by far the largest. One is immediately reminded of the Westchester Country Club in Rye, New York, and of Indian Hill in Winnetka, Illinois, by the fact that the Mountain View Country Club is almost exactly in the middle of the tract—many of the homes are built along the several fairways of the golf course. The club itself is lovely both in setting and architecture. It is Early American Colonial, in the rich tradition of the ante-bellum South. It is gracious, yet intimate; luxurious, yet homelike. It has complete club facilities, including bedrooms and an outdoor swimming pool.

The tract is wooded and hilly. There are lovely brooks and some twenty-five miles of bridle paths for the use of the residents. There is also a rustic tea room at some distance from the club and a riding academy where horses may be rented—very complete and well-considered facilities. The whole development is, of course, highly restricted for the protection of the residents for all time. It is also completely improved with paved roads, water mains, a white way system and landscaping. The homes are individual and well constructed and are rather larger than average—ten rooms or so.

PITTSBURGH No more important happening is likely to occur to Real Estate owners, and to home seekers, in Western Pennsylvania than the construction of additional high-speed bridges across the historical rivers, the Allegheny and the Monongahela at Pittsburgh. Three of these bridges are now about to be contracted for by the public authorities. The new bridge about to be erected from Washington Boulevard at Highland Park to Fox Chapel Road will take at high speed hundreds of thousands of people, many of whom now rarely make the crossing made famous by George Washington in 1767, into the beautiful acres of rolling land, adorned by the Pittsburgh Field Club, the Fox Chapel Club, the Shadyside Academy, and the many stately and magnificent homes already erected there. Upon completion it will open up, for those seeking acreage, many lovely home possibilities.

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SAMUEL N. PIERSON, Gurley Building. Tel.

S. MERRITT SKELDING, Davenport Hotel Bldg.,

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CHARLES S. HOPKINS, 13 Church Lane. Tel. West

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MASSACHUSETTS

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PENNSYLVANIA

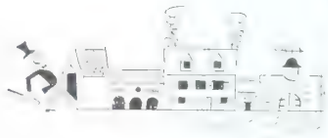
Bucks County

J. CARROLL MOLLOY, Realtor, Doylestown, Pa. Old stone farmhouses, remodeled and unremodeled.

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ON CAPE COD AT BARNSTABLE

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THIS LOVELY HOUSE of whitewashed brick, slate roof, contains oil burner, hardwood floors, a full complement of living rooms, 4 master bedrooms, 2 baths, 3 open fireplaces, 2 servants' rooms and bath.

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ADDITIONAL HOUSES AND ACREAGE. The executors are prepared to build houses on your order, designed to fit your individual needs by their architects, William & Geoffrey Platt.

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WESTCHESTER

HOUSE & GARDEN'S WESTCHESTER TOUR

House & Garden's Ideal House (Berkley Development Scarsdale) will be opened to the rising tide of Home Buyers and Builders, Saturday, April 25. As Westchester in April is a veritable happy hunting ground for those of you who are interested in homes, we suggest that your visit to the House & Garden House at Berkley include a circle tour of inspection of Westchester's new homes and real estate developments.

Your tour might well begin with the near-by Fox Meadows Estates—hundreds of acres of Westchester beauty, extending north of Scarsdale to the Hartsdale Station, between the lovely Bronx River Parkway and the White Plains Post Road.

After Fox Meadows, a few minutes' drive over to Heathcote Station (see map) brings you to the beginning of Weaver Street which leads out to the Golf Club district of Larchmont. Here in a rugged rocky setting you will discover the delightful Rouken Glen Colony.

Or if you are interested in large country estates, retrace your steps on Weaver Street to the Hutchinson River Parkway. Drive east on the Parkway to North Street, where a short hill winds up to the impressive Sterling Ridge property (Rye Ridge Realty Corporation).

Among these properties, and others you will see along the way, the answer to your problem may lie.

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A Service for Country Home Seekers

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On the following page will be found a map of Westchester County showing location of all of the better residential developments.

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This is one of the most beautifully developed estates in Westchester. The rock gardens, rose gardens, pools, brook, formal and informal planting are unique.

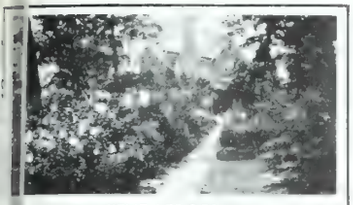
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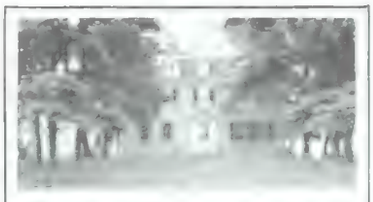


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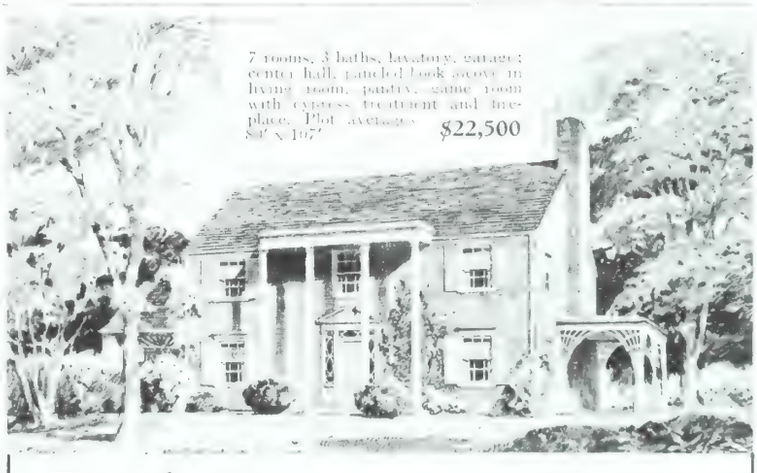
In a rolling, wooded section of Lawrence properties, near the Bronxville station, a new group of delightful Colonial homes has just been built. The same social requirements that have made Lawrence Park properties at Bronxville so distinguished a residential community for some forty years, safeguard the purchasers of these houses.

Here is realized a combination hard to find—homes small and large, offering charm, dignity and gracious living at a reasonable price—and only 29 minutes from Grand Central.

For the present group of houses *only*, prices range from $15,750 for 6 rooms, 2 baths, lavatory and garage, to $24,950 for 9 rooms, 3 baths, lavatory and 2-car garage. Decorations, landscaping and equipment are very complete.

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Berkley has rigid, permanent restrictions, beautiful landscaping, private park with lake, lowest tax rate in suburban Westchester, Scarsdale's model (public) schools, 44 minutes from Grand Central.

Other houses at Berkley from $22,500 to $43,000 and delightful building sites are available.

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TRAVELOG

A directory of fine hotels and resorts

CALIFORNIA

Arrowhead Springs

Arrowhead Springs Hotel. [illegible]

Beverly Hills

Beverly Hills Hotel. [illegible]

Santa Barbara

Santa Barbara Biltmore. [illegible]

COLORADO

Denver

Brown Palace Hotel. [illegible]

CONNECTICUT

Old Lyme

Boxwood Manor Inn. [illegible]

DISTRICT OF COLUMBIA

Washington

Annapolis Hotel. [illegible]

The Raleigh Hotel. [illegible]

MASSACHUSETTS

Berkshires—Pittsfield

Graymoor. Beautiful summer home on Appleton Ave. [illegible]

MISSISSIPPI

Pass Christian

Inn By The Sea. [illegible]

NEW HAMPSHIRE

White Mountains—Pike

Lake Tarleton Club. [illegible]

White Mountains—Whitefield



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NEW JERSEY

Atlantic City

Marlborough-Blenheim. [illegible]

NEW MEXICO

Santa Fe

Hacienda de Los Cerros. [illegible]

NEW YORK

Albany

De Witt Clinton. A Knott Hotel. [illegible]

New York City

Hotel Parkside. 20th St. and Irving Place. [illegible]

NORTH CAROLINA

Asheville

Battery Park Hotel. Five excellent golf courses [illegible]

The Manor and Cottages. In beautiful Albemarle Park. [illegible]

VERMONT

Green Mountains

[illegible]

Averill Lakes

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Lake Morey—Fairlee

Bonnie Oaks Inn and Bungalows. All sports. [illegible]

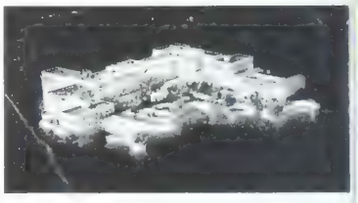
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Creo-Dipt [illegible] colors. They flow smoothly; leave no brush marks; and restore all the natural loveliness of the original stained [illegible] And [illegible] more than they cost, because they are made of preservative oils which bite deeply into the wood, protecting against rot or decay. All are made by the original makers of Creo-Dipt Stained Shingles. Mail the coupon now—for free Creo-Dipt color card and attractive book of homes by leading architects—shown in full color.

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Only the finest clays are used in its making. Every piece that comes from the Pacific kilns is individually inspected, and carries the manufacturer's money-back guarantee against imperfections of color and texture.

In addition to the six Pacific colors, many of the service pieces are hand decorated in unusually attractive designs. There are also flower bowls and vases in creamy ivory and pastels, in a wide selection of colors and shapes.

Be sure to ask for *Pacific* pottery. It may be identified by the diamond shaped label. Made by Pottery Division, Pacific Clay Products, Los Angeles, California.

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SCHOOLS



COURTESY OF FRIENDS' HALL

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Several months ago we showed a picture of boys joining with girls in the field of applied culinary science . . . now, to be absolutely impartial, we show girls invading the research field.

Women, say the opposite sex, are insatiably curious. Why shouldn't they be ideally suited for prying out scientific secrets unsuspected by the more blunted sensibilities of incurious males! And there is always the shining example of Mme. Curie and her brilliant daughter to spur them on.

As a matter of fact, most girls, as well as boys, need little spurring to interest them in science as it is taught today. Formerly, elementary courses consisted of a few routine experiments performed by the instructor before a bored and uncomprehending class.

Now, with effective equipment and plenty of space, students make their own experiments. Scientific research becomes an exciting adventure. Not an adventure of bravado and bluff—but an adventure in a new sort of fairy land where facts are the dreadful ogres and facts are also the helpful genii, and where unerring precision is the hero's only weapon.

Credit is due the many fine schools which have provided facilities for these adventures. It would have been so much easier for the schools to have shut their eyes to this important field—to have said that this type of work belonged to the technical schools. On the contrary, they recognized the necessity for good science courses in modern education and they are keeping their laboratories and equipment strictly up-to-date.

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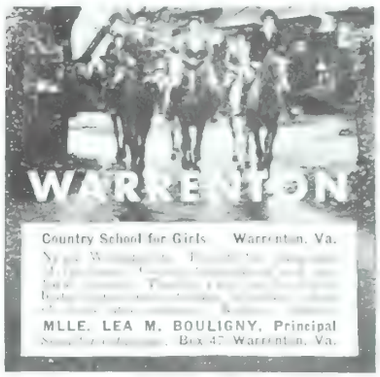
In writing for advice on schools it will help us to serve you if you will tell us about your child—age, previous schooling, aptitudes; the type of school desired and the approximate tuition. HOUSE & GARDEN'S SCHOOL BUREAU, 1930 Graybar Building, Lexington at 43rd, New York City. MOhawk 4-7500.

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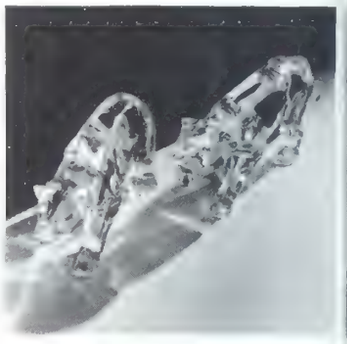
SHOPPING



As long as your reading isn't too heavy, you can't ask for a more decorative or modern magazine rack. Of course shady works are out of the question also, but if you stick to good literature as pictured (advertisement), you can't go wrong. The clear glass sides have a chromium base and handle, and with a firm grip on the glass ball top, it can be transfered from chair to sofa and back again, depending on the mood of the moment. If you agree, apply to Rebecca Dunphy and Grace Hyman Hutchins, 65 East 55th Street, New York. The rack is priced at $25.00



This is what you might call bearing down on the subject—as paper weights we mean. Brother bear and his tiger friend seem to be hot-footing it for the nearest available desk or end table. Once there, they can rest in peace, either as paper weights or mere decorative objects. Only 7 inches long and 3 inches high, these harmless representatives of the great outdoors will really feel at home anywhere about the house. They are made in our own country and cut from clear glass. $2.75 each. May be purchased at Jones Pendleton, 19 East 57th Street, New York.



Even though it's not Harvest time, there is no reason why you can't fill a cornucopia full of Spring flowers to decorate some occasional table. And a pair on the dressing table would probably enhance your own beauty a hundred-fold. Despite the fact that the tail is slightly reminiscent to that of a kangaroo, the complete vase is really as graceful as any we have seen, and the price ridiculously low. $5.00 a pair, to be had from John Wanamaker, Broadway & 10th Street, New York. It stands just a little more than 6 inches high, and the body has a swirl design



Ashes may help the flowers grow, but it's a far far better idea to have an outdoor cigarette set that will take care of adamant smokers. And this is a group that would be especially suitable around a cabaña or a summer Cape cottage. The bright green Italian pottery pieces are stencilled in white; and the set includes four ashtrays. Of course, if you insist, there's really no reason why it couldn't be used on some convenient table indoors as well. They are priced at $7.50 the set, and you may find them at Mayhew Shop, 605 Madison Avenue, New York



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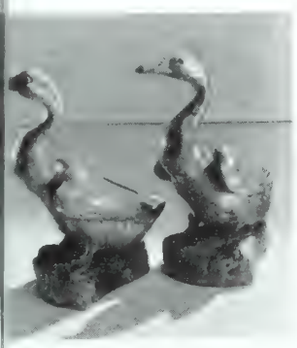
1217 Connecticut Ave.,
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AROUND

ou are interested in any of the things shown hese pages, kindly send your checks or ey orders directly to the shops. In each case, r your convenience, the address is listed in full



Hope you like it—because I do. Elegance of design usually speaks for itself and this space ought really to be left blank, so the pitcher could shine forth in all its glory; but rules are rules, and the empty space might seem peculiar anyway. Aside from the design itself, the piece is made for sturdiness and practicality. Rods across the opening protect ice cubes, whether this handy receptacle is used for icewater or as a martini-mixer. Made of satin spun aluminum with a dark reed binding. B. Gertz, Jamaica Avenue at 162nd Street, Jamaica, Long Island, $5.00



Unknown relatives of Donald Duck, probably, are these eager-looking aquatic specimens—even though their ancestry dates back to Persian ducks from which they were copied. Colored in a luscious deep turquoise, with bases of terra cotta, they have a slightly old-ish appearance, due to discreet over-all spatterings of a musty substance. Approximately 8 inches high, the pair costs $10.00. Suitable either for your mantel, a refreshing table decoration or on the terrace. At present these gay birds are in the middle in New York at Alice H. Marks, 19 East 52nd Street



Now that we can finally show frosted glasses without getting the cold shivers, we've pictured this with the utmost alacrity. Reasons being: (a) the clear glass lines on the bottle form a really pleasant modern design standing out in vivid contrast to the frosted bottle; (b) the set looks sturdy enough to withstand the ravages of the lustiest of drinking bouts; and (c) now that summer is approaching, their frosty look will make your crème de menthe taste cooler than ever. Georg Jensen, 667 Fifth Avenue, New York. Decanter $10.00; glasses $9.25 for a half dozen



Proving that tea sets needn't be as old-fashioned as they sound. This little group is for the benefit of poor souls to whom the sight of another counter full of highball glasses causes what is known as the jitters. Only part of a complete set of fine imported Swedish earthenware that includes a dinner service as well as tea. Modern flowers in green and gold are hand-painted on a gray-blue ground. The motif is simple enough to accompany any dining equipment. Pot, $6.00; creamer, $2.60; sugar, $4.00; dinner plates, $15.00 doz. Neiman-Marcus, Dallas, Texas



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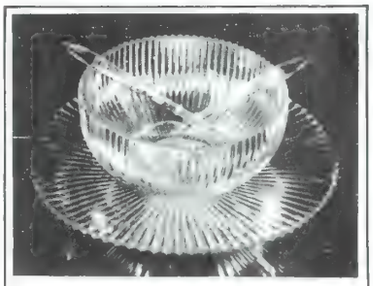
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House & Garden's Suggestions for Modernizing

Send 10c to House & Garden, 120 Lexington Avenue, N. Y. C.

SHOPPING

THE proverbial dumb bunny always turns into a Beau Brummel at Easter time, and this year he is positively on the rampage. He appears in character in a series of nine amusing creatures who scored a great success in foreign capitals last year. There is a philosopher with a pipe, society lad in top hat; hausfrau; farmer, etc. Heads are made of a composition material and the bodies of a hollow edible sweet chocolate. Small members are $.65 each; their larger brothers $.85. Available at all Schrafft's stores, and by mail to 88 West 23rd Street, New York.



NOT content with the living room, nests of tables now pick up and spread out on the terrace. They probably figure that a change of climate will do no end of good while taking care of drinks and ash-trays; and when additional space is needed, they can be bundled together. Made of white enamelled wrought iron with plain or blue glass tops in either a square or round design, $18.50 the set with blue glass. They are obtainable also with clear glass tops for $15.00 for three. Abercrombie & Fitch Co., Madison Avenue and 45th Street, New York.



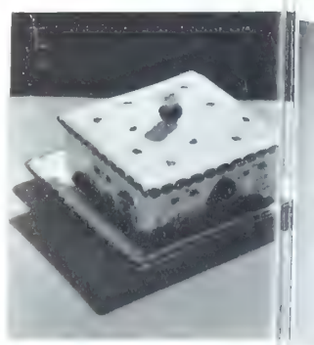
IN A case like this, it's difficult to decide whether the container enhances the flowers, or vice versa. But as long as this is not primarily a florist department, we might as well concentrate on this holder of shiny chromium. It shelters your plant, pot and all, thus saving dangerous transplanting and harsh words. It is equally adaptable as an ordinary vase for cut flowers if you scorn the watering problem. Designed especially for modern apartments. Rena Rosenthal, 485 Madison Avenue, New York, can supply these in chromium-brass or copper, $8.00.



INDICATING one of the basic reasons why Mrs. Jones always wins the garden club prize for the best flower arrangements. The rigid spikes in the bases of these items tend to keep the posies firmly in place, and are a new development in the way of floral discipline. Yamanaka & Co., 680 Fifth Avenue, New York, carries these dark green lead holders. These ring and oval holders cost $1.25 each. The turtle also has spikes and is included with brother crab for those who like a little wild life mixed with their hot-house flowers. Turtle costs $1.50, and the crab $.75.



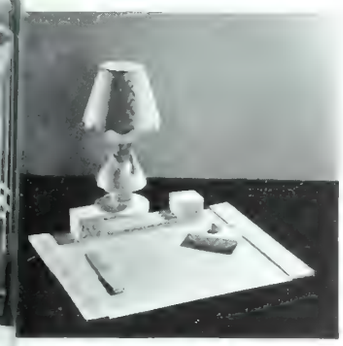
NO longer any need for frantic rushings about to find a suitable bowl for your honeycomb. England, because of its inherent respect for good breakfasts, has stepped to the fore and saved the problem with the special English china dish pictured. It is the only one of its kind, and fits the comb exactly. Decorated with bees and hive, in colors of green and brown, it indicates a definite and exclusive use for honey alone. The box can be separated from the dish which will then hold crackers. May be seen at Alice H. Marks, 19 East 52nd Street, New York, and it costs $15.00.



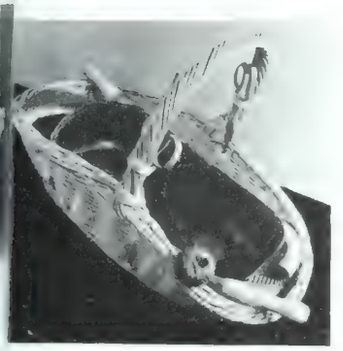
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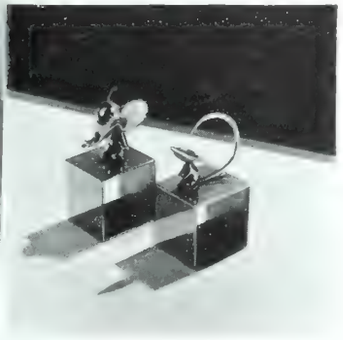
trying to sell anything, but ideas are limitless. Three in a straight row would make a charming window box, or the row as pictured could be extended indefinitely—or four used in a square, or even just one. Anyway this should solve the window problem once and for all. Canary ground with white coin dots, and pots are about 6 inches square. $2.50 each. Whereabouts [illegible] these as sold [illegible] 500 Madison Avenue, New York.



It's never too early to learn—and to give your child a good start in letters. A Swedish representative from Pasadena painted the gay pink, blue and green flowers on the white wood background of this gay desk set which costs $15.00. The little lady who supervises the letters to be written wears a blue dress and pink bonnet, with harmonizing shade. She is made of a fine grained wood, and is painted with strong, durable paint which, by the way, is non-poisonous, if that helps. $7.50. Both are from Saks Fifth Avenue, Fifth Avenue [illegible] Street, New York.



Gardening is no longer a hoed old-fashioned [illegible] you can only [illegible] get on your hands and knees in the dirt, and just plain dig. At least in some cases. For instance if you have one of these garden baskets containing a number of marvellously useful gadgets you just go out and practically entice your posies to flourish. Basket contains trowel, dibbler, [illegible] knife and shears, green twine and wire. Every one of these gadgets is perfectly [illegible] $7.95. Hammacher Schlemmer, 145 East 57th Street, New York.



Really these little animal friends perched on top of the napkin squares are nothing but a come-on to get your youngster into the properly gay carrot-eating mood. They are downright cheery though, and their square bases will give him a definitely modern start in life. Both mouse and elephant have migrated from Austria to Childhood, Inc., 32 East 65th Street, New York, N. Y., where you may purchase them for $2.00 apiece. They are made of very bright and shiny chromium which ought to last until your child reaches the well-known "disdainful age"



This is to prevent late dinner guests with that rather tattered excuse about going by the door several times before being able to distinguish it. It will also brighten up the front steps, and avoid possible accidents later in the evening. The details of this light carry out the lines of the old tin candle lantern; and it comes in brass or copper in antique finish. Panels are clear glass. The wire rings which wind around the light protect the square body whose overall height is 18 inches. Width 7 inches. $27.30. Butler-Kohaus, Inc., 2823 Olive Street, St. Louis, Missouri



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Glowing brown background with delightful designs of birds, animals and flowers done in white. No two alike. A crude handmade pottery but entirely serviceable and oven proof.

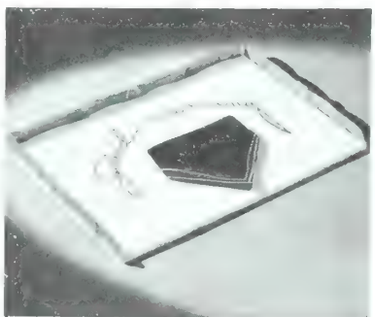
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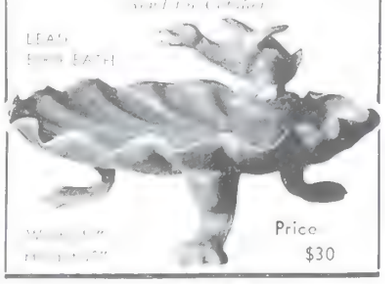
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Where Good Schools Meet

For a comprehensive view of the private school field—turn to the school section of House & Garden, p. 17. Schools for boys, for girls, and for exceptional children . . . specialized schools and vocational schools . . . here is a representative group of the finest schools in the country. House & Garden is proud to present their announcements for your consideration.

HOUSE & GARDEN SCHOOL BUREAU

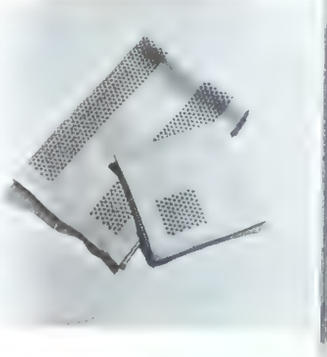
420 Lexington Avenue New York City



THIS dolphin looks a bit skittish to us; but it may be his natural buoyancy at being able to play the role of a wall fountain. Actually he is patterned after a fine old English piece, and is made either of lead or cast stone, which is finished in limestone color, or patined to imitate weathered old stone. He has attained the height of 15½ inches and is 8½ inches wide, and it isn't logical that he'll grow further, so count on this measurement. The lead edition costs \$50.00, while stone pieces are \$25.00. Sold at Erkins Studios, 255 Lexington Avenue, New York.



ANOTHER member of the furniture family has deserted his household position to take up an abode on the terrace. But its worth is two-fold if, aside from being decorative, it can entice us to a greater and better outdoor life. Chippendale design is finished in a dark brown, but may be had in either white or green as desired. It is treated for outdoor use and the glass top, of course, is impervious to raindrops. \$30.00. Same obtainable in a complete outdoor set. Florentine Craftsmen, Inc., Gardens of the Nations Galleries, 30 Rockefeller Plaza, New York.



THE little dots help to make this stand out as a rather dashing breakfast set, something to put on the tray in the way of an attention-stealer when you have any qualms concerning the length of time the eggs might have been boiled. The guest either ignores the egg entirely, or eats it shell and all, so fascinated will she be by the bright red dots which bring out the pale beige ground. The set is hand-embroidered in Italy, and available in luncheon sets also from Lenon, Inc., 745 Fifth Avenue, New York. Three pieces are included in this outfit, at \$9.75.



IN the first place, the flowers in the little pot indicate that the size of this bracket is just about 5 inches wide, so you need not worry about finding space for it. Incidentally, this would do wonders in a child's play house, (if they still exist). Even better, it would be appreciated in a young girl's bedroom, due to its gay unassuming appearance. Executed in white wire, the design is such that it is suitable to most informal rooms, and can hold any sort of bibelot. Obtainable at Ethel Campbell, 147 Mamaroneck Ave., White Plains, New York, and the price is \$4.50.



BOTH of these spoons don't necessarily go with the bowl at once. This is just an abstract photo to show two of the newest designs in flat silver along with a very charming bowl to use for mayonnaise, sauces of various kinds, or even nuts and candy. About \$5.60. The spoons, \$12.00 a dozen, are "American Beauty" with the rose design; and "Polly Lawton" both mere inklings of an entire silver set. From the Manchester Silver Co., and sold at L. and C. Meyers, 545 Fifth Ave., New York, where the other pieces of these [illegible] on display for inspection.



AROUND



THERE [illegible] shown in the [illegible] that the plant lovers evidently took offense, and proceeded to make this aquaflorium. Actually it is not the usual kind of glass flower bowl. Solidly filled with water it magnifies the flowers so that three or four buds are sufficient for an 8-inch bowl—leaving plenty of room for ingenious designs. The buds are kept fresh for a period of ten days while elimination of oxygen forces a silver coating of dew on the foliage. 8-inch bowl $5.00; 10-inch size $7.50. Ovington Bros., 437 Fifth Avenue, New York.



THIS picture isn't a talkie, or you might possibly hear the cock crowing over his undeniably useful mission in life. As a matter of fact, he does seem to be doing pretty well, and gets a fair amount of cooperation in the beautifully simple shade overhead. The cock itself is made of white porcelain with a natural wood base, and stands just 21 inches high. Shade has parallel cord wound around it in separate rows. Lamp and shade together cost only $10.00, and you may purchase it in the lamp department of Lord & Taylor, 5th Avenue and 39th Street, New York.



THE school of thought that produces all our convertible gadgets may or may not be related to the namers of Pullman cars, so varied are their talents; but there's nothing like making the best of it. This muffin stand, for instance, is changed into a straight slim line that takes up no space at all—just by a small shift of its back leg. Perfect tenant in the small apartment. Comes in either walnut or mahogany, and sells for $16.00 at Olivette Falls, 571 Madison Avenue, New York. The plates included are from an old English hand-painted group, and may be seen along with the rack.



THE berries in the picture are shown so that you will be sure to realize the main purpose of this charming set. Otherwise, you might have become distracted with all the other possibilities the service affords. The bowl is polished chromium, with a base in either blue or ivory plastic which, regrettably, you cannot see. A matching spoon completes this non-tarnishable service, which makes an excellent summer set. Just one of those indispensable pieces under the category of general use. $5.00 complete, at B. Altman & Company, 5th Avenue and 34th Street, New York.



IN CASE you're quizzical, these are the latest in tie-backs for new Spring curtains. Certainly there should be no complaint about variety of design. Left to right, the first is a green leaf model of painted metal, costing $9.00 a pair; center piece is of hammered chromium, four inches in diameter, $8.50 a pair, and on the right is a modern design combining silvered metal and tole, with small glass balls. Approximately 11 inches long. $10.00 a pair. Each is a refreshing departure from the ordinary tie-back variety. Associated Decorators Inc., 20 East 57th Street, New York.



GEORG JENSEN wrought a replica of the [illegible] service for the late Queen Alexandra. The three pieces are $[illegible]. The silver tools are $[illegible]. The tray, a single piece of chased nickel-bound turned, is $[illegible]. The demi-tasse, of Royal Copenhagen Porcelain in a design about two centuries old, is $[illegible]. The silver coffee spoons, in the cactus design, is $[illegible]. For gifts of more than interesting value, you will find the Georg Jensen collection unusually comprehensive. Exhibits throughout the United States.

Inquiries by post receive prompt attention

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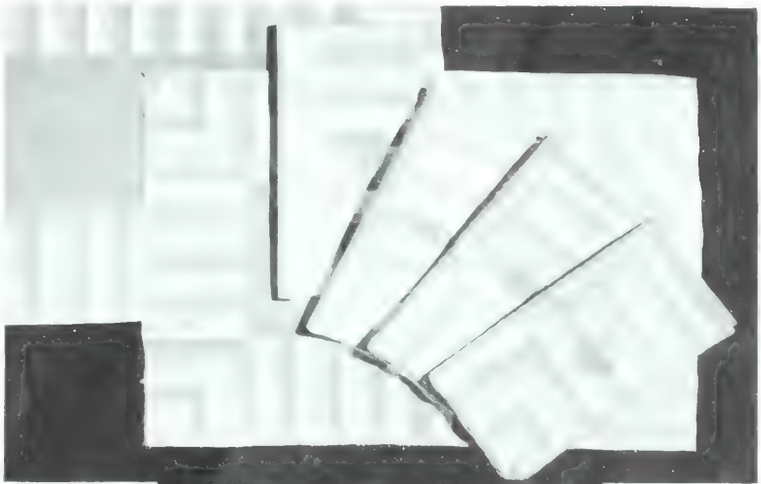
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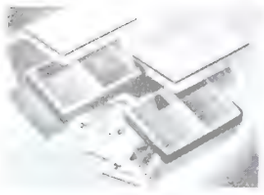
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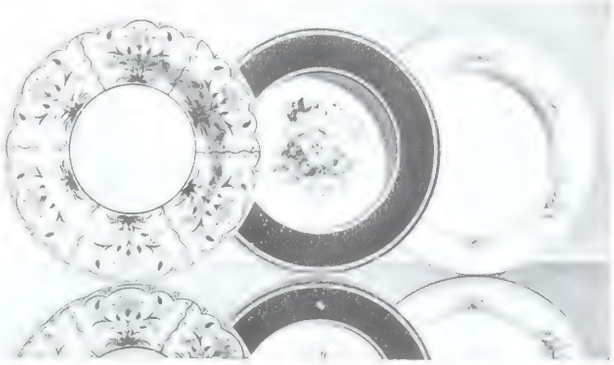
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(Left) Versailles etched Wedgwood plate, 6.50 each. (Center) Spode "Tower" (Blue), A popular Lenox pattern known as Rock Garden, $15 doz.

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Made to order climate

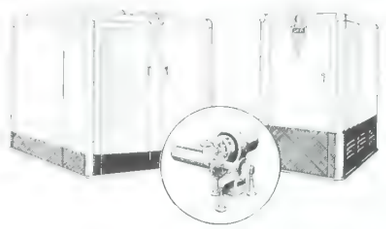
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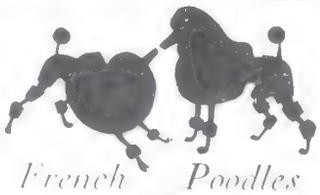


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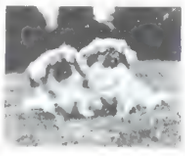


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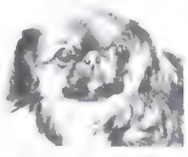
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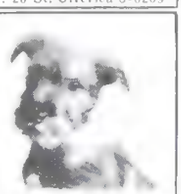


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DOG



A gilt-edged security

The possessor of a good dog is fortunate and justly proud. Many lives have been saved, many accidents averted because of the watchfulness of a good dog—always ready for a frolic, but at the approach of danger fearless and brave in the discharge of duty. To appreciate fully the excellent qualities and fine instincts of the recognized breeds is a study worthy of any dog lover's attention. The indoor life of the average good dog gives joy and satisfaction to the members of the family; and in many homes the removal of the dogs would leave a void not easily filled, for the largest and the smallest dog alike fit into and grow up in a home almost like children. It is fitting and proper that this is so, for a dog—any kind, but preferably a fine pure-bred dog—is man's best friend and servant.

All these traits of character and temperament are perhaps never so clearly demonstrated as in the Boxer breed—a gilt-edged, living security with brains and brawn. As yet he is not widely known to us here in America, but he is steadily making a place for himself by his sheer merit. Anyone with half an eye for a dog will recognize him in an instant as the possessor of that priceless combination of intelligence and power which inspires confidence and an enduring sense of comradeship.

The Boxer comes to us by way of Germany, where he is to be found in large numbers in Munich and Berlin. In America his good name and his record for fine character are spreading to the proverbial four corners. In 1926 nine Boxers were shown at Madison Square Garden; in 1936, 37 specimens, including many home-breds, were paraded be-



EVEN as puppies Boxers show clear indications of the sterling character which is theirs as mature dogs. These three youngsters, hardly over six weeks old, are shown by courtesy of the Frator Kennels

MART



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fore the judge. Here is your dog no matter what your station in life or where you live, be it a home in the country, or an apartment in the city. Of not every breed can this be said, for some of them have been so successfully developed to fill special rôles that attempts to force them into other environments are likely to lead to rather disappointing results. The importance of realizing these facts can hardly be overemphasized, for the dog's sake no less than the owner's.

Let us look at the physical side of the Boxer. He is smooth-haired, of medium size with a square-built, robust figure and strong limbs. Muscles that are hard, well-developed and ripple under the skin with an energetic movement; a gait firm though elastic; a step free and long; bearing proud and noble. And these traits combined with strength and elegance make him not only a guardian of his master's person and property, an untiring companion of his master for a canter, a long walk or a drive, but also an excellent jumper. To live up to all these specifications, he must possess body and legs built for the most strenuous effort, while the general effect must be one of a completely balanced and harmonious whole.

The head of the Boxer is distinctive and attractive. It must be well proportioned to the rest of the body, and above all never too light. His muzzle is his most characteristic hall mark and great importance is attached to its correct shape and accurate proportions in relation to the skull. The beauty of the head depends on the symmetry between the skull and muzzle, which must be well developed in length, breadth

(Continued on page 28)



FATHER, son and grandson (from left to right) are keenly interested in what is going on at the Barmere Kennels. Their names: Twelm v. Dom Sigurd v. Dom of Barmere, and Zorn v. Dom, all serious thinkers



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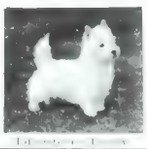
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MONEY BACK IF NOT SATISFIED

DOG MART

(Continued from page 27)

and height. The upper part of the head is slightly arched, neither so short that it is spherical, nor yet flat or too broad in outline.

Each part of a Boxer should be examined separately for its correct shape and functions. The neck should be round, not too short and thick, of sufficient length, strong and muscular. The general appearance of the body suggests squareness, supported on sturdy straight legs with strong bones. The entire back is short, straight, broad and muscular. The height of the male Boxer ranges from 21¼ to 23¾ inches; in the female it ranges from 19½ to 23 inches. Like





Left, the German Boxer Dorian v. Marienhof, from the Mazelaine Kennels. Directly below, Ch. Check v. Hunnestein (Carrol Kennels). Left below, Lustig von Dom, of Wilsom Kennels.

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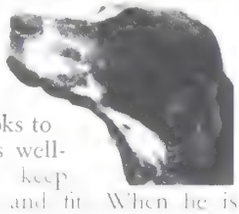


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THIS MONTH'S COVER. Color photography again supplies our cover design, with a portrait of *Lilium longiflorum* America, a recent development of one of the best of greenhouse plants. These stately blossoms are grown and shown here by the courtesy of Westover Nurseries.

GARDEN PILGRIMAGE. One of the most ambitious garden pilgrimages of which we have record will be undertaken this April when the National Federation of Garden Clubs meets in Dallas, Texas, on April 21st, 22nd and 23rd. It will make a swing around the state and then go to Mexico City to see gardens there. Information about the pilgrimage can be had of Mrs. Ben G. Oneal, Wichita Falls, Texas.

WE RECOMMEND. Two of the foremost from among the younger set of decorators, Ross Stewart and John Gerald, have just brought out a book on decoration worthy to rank in the "best-seller" class. It gives just enough theory to inform yet not confuse the layman, while the backbone of the book is made up of practical examples, intelligently explained. An addenda in the form of questions and answers crowds in a great many odd bits of information. Title: *Home Decoration, Its Problems and Solutions*. Published by Julian Messner, Inc.

SEVENTH TOUR. For the seventh year the Garden Club of Virginia will be conducting its famous tour of Virginia gardens. The dates are April 27th to May 2nd. Funds derived from the tour, as heretofore, will be largely used for restoring projects. Information may be had from Mrs. Thomas G. Wheelwright, Buckhead Springs, Centralia, Virginia.



INTERNATIONAL EATING. When life grows dull and our horizon crowds in upon us, we turn for escape to cook books. One such noble and obese volume came this way quite recently—*Recipes of All Nations*—by the Countess Morphy. Now some of us are fortunate enough to be able to travel around the world; for us stay-at-homes there still remains the privilege of eating around the world, and these 800 pages, with each national cuisine grouped in an indexed section by itself, provide the fare for many a gastronomic venture in foreign lands.

Equally commendable is *June Platt's Cook Book*, shortly to burst upon the hungry world.

CRUMBER OR BRUSHER. When [illegible] you: a crumber or a brusher? Between courses, do you automatically brush them away? Or surreptitiously nibble them? This is a profound problem. Doubtless some professor of psychology, with a dome as high as Mt. Everest, can place the crumbers and the brushers each in their respective categories. Meantime, look around the table at your next dinner party and see for yourself who are what.



FLOWERS FOR KNOTS. The favorite form of garden design in Tudor times was the "knot" a complicated pattern of green edgings. One such knot garden was shown at the International Flower Show in 1932 by the Garden Club of America. In these knot beds flowers were planted in motley. Gardeners didn't make Tulip beds of solid colors such as we plant today, but mixed the colors so that the knot garden looked like a multi-colored tapestry.

OLD DOC LEMMON. "Well, Ezry's out in, skinny as a last year's cornstalk an' a leetle grayer than when I last seen him, but still an' all the same old Ezry. So ye don't need hev no doubt 'bout Spring hevin' come at last, even up here in the back-country.

"Ezry, y'onderstand, is an old buck woodchuck, an' while gener'ly speakin' I don't like woodchucks no more'n I do hen-hawks or Potato beetles, somehow Ezry's diff'rent from most. For one thing, he don't never eat none o' the crops 'ceptin' Red Clover, an' I got more o' thet than I know whut to do with, anyhow. An' for another, he's the knowin'est woodchuck I've ever heard tell of, an' he never makes no mistakes.

"Must be nigh onto ten year since Ezry took up housekeepin' all by hisself plumb in the middle o' the rock ledge thet runs kittycornered through my orchard. Somehow or other he found thet the jagged break in the face o' the granite goes away back into ord'nary soil, an' thet once he'd tunneled out his burrow there warn't a dog in the hull township thet could git apast thet stone doorway. Thet made him safe as long as he warn't ketched away from home, an' he's taken blame good care not to git ketched!

"Ezry ain't never married, far's I can tell—seems 's if he's just a nat'ral-born old bachelor who holes up every fall for a long sleep an' comes out ag'in months later, lookin' kind o' peaked but the best proof I know of thet Winter's really [illegible] got its back broke."



LILY BUGS. [illegible] accustomed to buckle on his armour for many good causes, has now entered the lists with vizor down and lance atilt in the cause of Lilies. He claims that when we gardeners buy Lilies they should have live roots attached. It appears that Japanese exporters of Lilies are especially flagrant in the way they shear off the roots for convenient packing, thereby opening many doors for the dread Lily disease, botrytis, to enter.

DEFINITION FOR MIDDLERS. Youth is given us free and unfettered, but a graceful middle age is what we ourselves make it—the result of whatever spiritual, mental and physical effort we have put forth.

THIS IS THE HOUR

This is the season that I love the best,
For magic is apparent everywhere;
[illegible]
unrest
Stirs at remembrance of a summer air.

[illegible]
A wood of trees, if any wood be near,
And softly walk, and very reverently,
On holy ground, for miracles are here.

[illegible]
And be a wood-god, brother to a tree;
I need but lift my hand, it seems, and say
"Let there be spring!" And spring would be.

ELIZABETH MOORE



DESTROYING ROSE [illegible] take the joy out of life for Rose lovers is Black Spot. Against this one dusts twice a week from the unfolding of the leaves. But always dust within six hours after a rain or after watering. Dust early in the morning or late at night when dew is on the leaves.

SERVING [illegible] 46513 asks, "What can one use large cut glass fish-shaped platters for?" Why not try fish mousse made in a fish-shaped mould? Loving Reader No. 46514 wants to know what kinds of salads to serve in the large glass bowls so popular now. We'd answer, "Anything but a fancy salad. In fact, fancy concoctions of fruit and mayonnaise dolled up as salad should be banished eternally. Why not serve a salad of several kinds of Lettuce with some quarters of little Tomatoes in it? For the dressing use both red and white wine vinegar and buy the best French or Italian oil no matter what it costs."



A PANEL IN THE HOME OF MR. AND MRS. CORNELIUS VANDERBILT WHITNEY, PAINTED BY CHARLES BASKERVILLE, JR.



BACKGROUNDS and the latest wall effects

WE WENT to a party the other night. It was a very good party—people, food, talk, everything. But what impressed us most was how festive everybody looked in the room—how brilliantly the background set off the clothes. For the walls were black, shiny black tea box paper put on in squares. Curtains and chair coverings were white, the rugs were white, the furniture pickled pine—a perfect party setting for beautiful clothes and beautiful people.

In planning a room, first make up your mind exactly what you want to accomplish—whether a neutral setting that will be flattering to you and your guests, or a background so arresting in itself that it becomes the dominant feature of the room. Should you wish to be truly luxurious, select a good artist to paint a mural for you. By this means you can inject personality into the decoration, give it freshness and charm, imbue it with your own taste and ideas.

The striking murals, pictured opposite and above, are in the home of Mr. and Mrs. Cornelius Vanderbilt Whitney at Old Westbury, Long Island. Here the artist, Mr. Charles Baskerville, Jr., has caught the gay spirit of the room for which they were designed—a game room in a free standing pavilion near the swimming pool, used for lunching and lounging. The subject is "A Jaguar Hunt in a Mexican Jungle", with figures from sketches made in Mexico of survivors of Mayan tribes, of a white mule even, which the owners brought back from their Mexican ranch to be a mascot for Mrs. Whitney's race horses. Painted in oil on canvas, this brilliant decoration covers eight hundred square feet of wall in a continuous composition. Over the mantel the central figure of the decoration is giving thanks for good hunting to the god of a smoking volcano; other panels show hunters engaged with jaguars and bears, vividly dressed native women carrying tropical fruits on their heads, bearers bringing home the dead puma.

Next to murals, wall paper is the best medium for giving color and gaiety to a room. Colors in wall papers are greatly improved. Not only are the combinations more unusual, more deftly combined, but the new plain shades are vastly more varied and interesting—lovely purply blues, dusty pinks, subtle mauves, a number of new grays. Gray, by the way, is the high style note this Spring. You'll also see lots of blue, particularly the medium and dark shades, much dusty pink and peach, and plenty of green, both fresh Spring greens and bright, deeper tones.

Dark, bright backgrounds are still going strong though the advent of Spring brings plenty of fresh, light colored papers. With these paler grounds, however, the accents are darker than formerly. Patterns in general are larger; designs have been simplified, this simplification resulting in finer drawing. The motifs are generally clearly indicated and there is much free space around the patterns.

With plain colored wall papers, all kinds of interesting effects are possible. Try combining two or three colors you like, using them in stripe effect, either horizontally or vertically. Or get paper in three or four values of the same color, cut it in squares and make a plaid pattern in whatever size you want.

When planning for wall papers, don't forget the ceiling. Flowered paper continuing over the ceiling in a bedroom gives a delightfully fresh effect and makes your room seem larger and higher. One clever decorator transforms ugly tiled bathrooms in old apartments

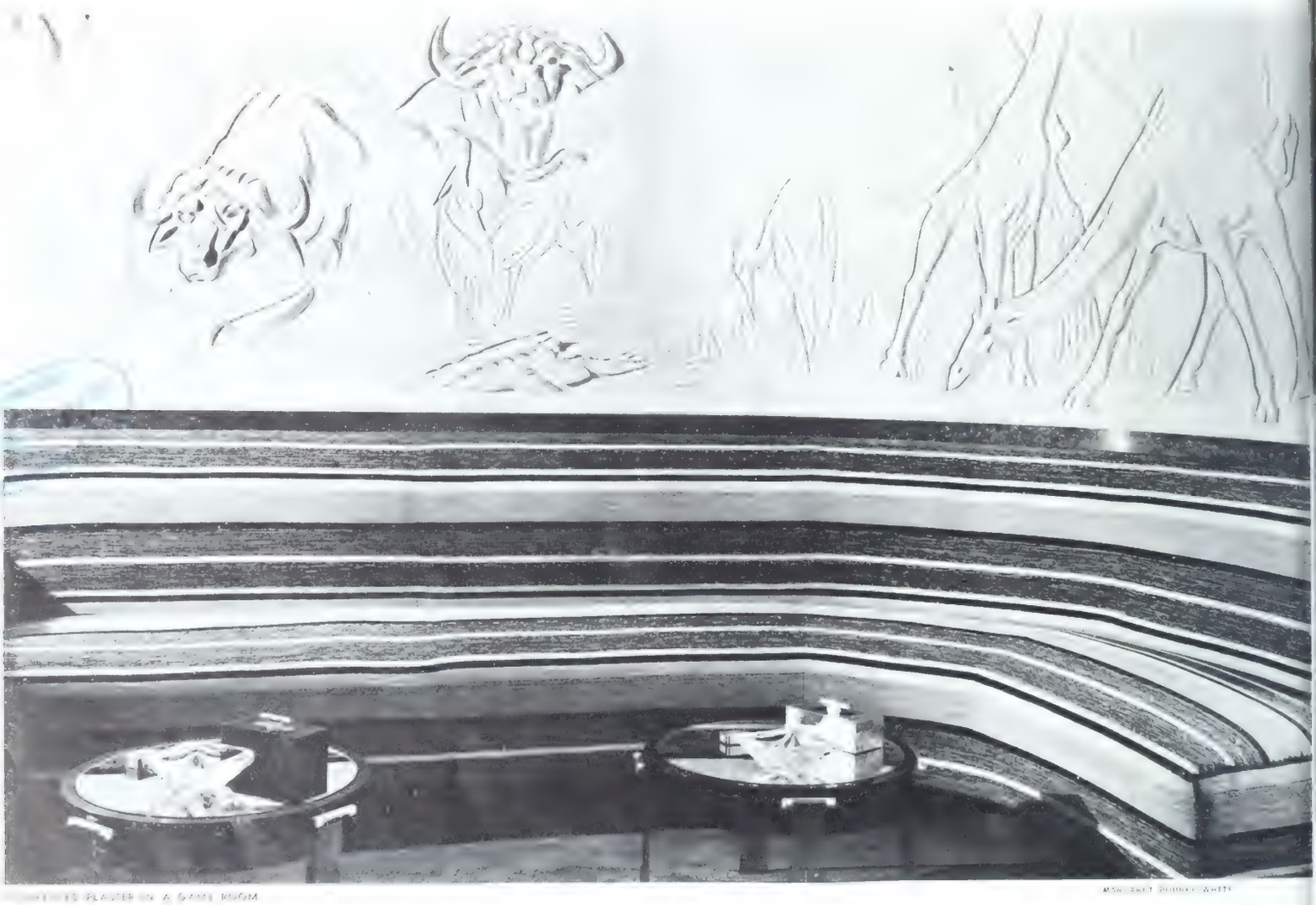
[illegible] wall paper used over the walls and ceiling. The [illegible] are first sized, then covered with lining paper, then with the wall paper. Another decorator covers the ceiling in a little country living room with wall paper of bright bouquets scattered over a dark blue ground, walls are in plain paper of the same dark blue color, and the fabrics repeat the bright hues of the flowers on the ceiling.

Colored ceilings are also a lively note with plain painted walls. In a modern room with white walls and curtains of jonquil yellow raw silk, the ceiling was covered in this same brilliant yellow fabric. Another modern living room done in a beige and brown scheme had beige walls and a dark brown ceiling lacquered to the brilliance of a mirror.

Drapery is another type of background you'll see much of. Look at the dining room in the English house on page 50 for an idea of the graceful effect of a treatment of this kind. All types of materials are used—chintz, chiffon, heavy nets, flexible leather, the printed cottons that so marvellously resemble damask, linen, sateen. Newest effect in walls of this kind is the plaster drapery shown on page 37. Here the walls are first hung in fabric and then the plaster applied, giving a soft draped surface that is permanent. Stretched materials also make charming backgrounds. Chintz stretched on the walls, the same pattern making the curtains, gives a continuous, unbroken effect that is very restful. An interesting treatment carried out in a man's dressing room consisted of tall windows on opposite walls hung with curtains to the floor of white and brown printed linen, the two remaining walls being covered with stretched brown serge.

Dark rich colors are still popular for painted walls, one of the reasons being that deep, rich shades are so flattering to the new bleached woods. Colors most frequently seen are bottle green, emerald, navy, wine red, dark brown, eggplant, dark gray. Very new is charcoal, a brown so deep that it is almost black. This is used for both walls and floors.

And while on the subject of painted walls, one of the smartest effects seen recently was a dining room with walls painted in big white and emerald green stripes, the stripes about five inches wide. Another interesting treatment consisted of split bamboo applied to lower walls to form a dado, the bamboo painted white against a bright green ground. The upper walls were decorated with chinoiserie designs—fantastic flowers and figures painted in white grisaille, with notes of the green of the dado sparsely introduced.



[illegible] PLASTER IN A GAME ROOM

[illegible]



USE OF WALL PAPER

GOTTSCHO



NINON

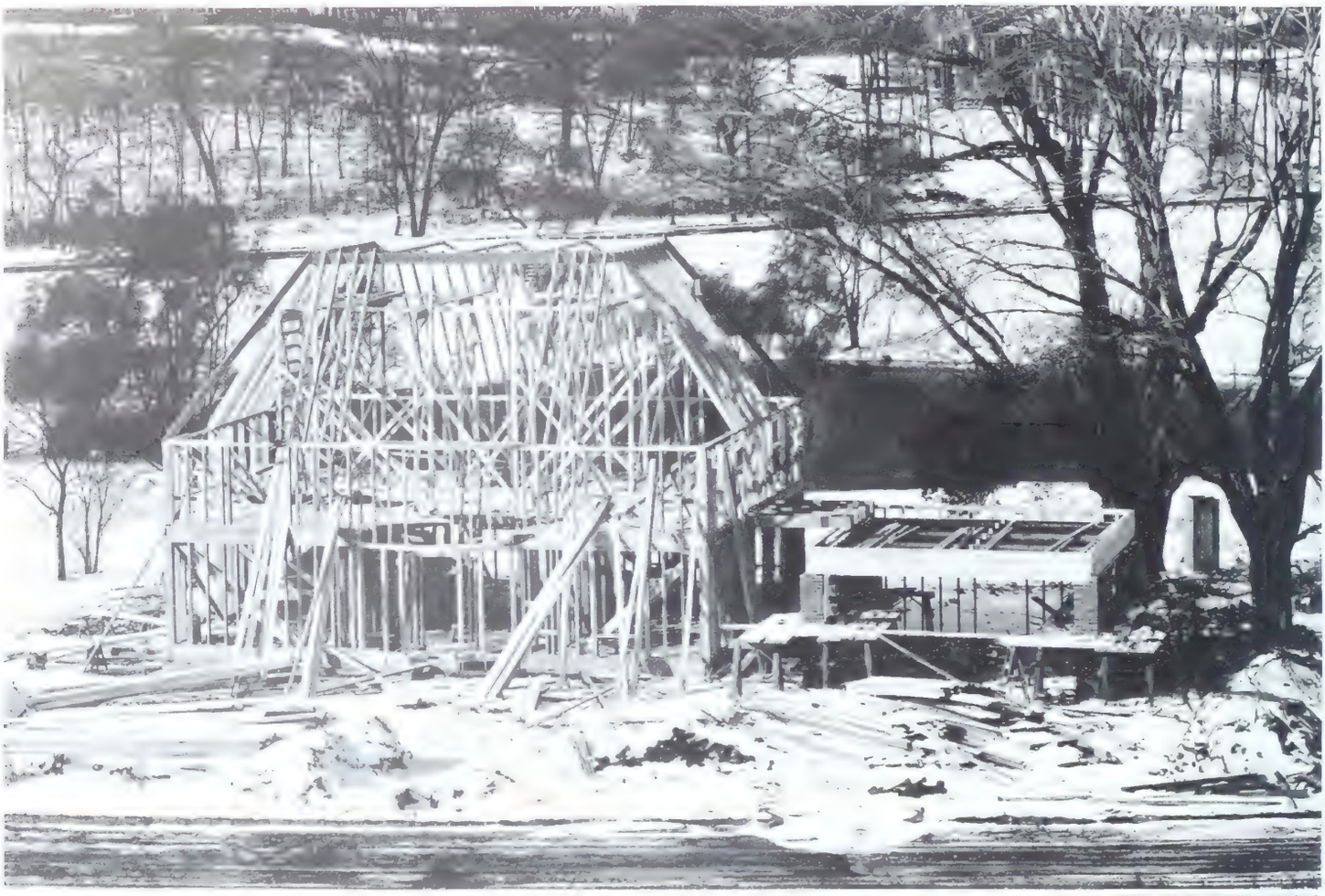
ONE ENTIRE SIDE OF SCREENS

Walls in New Ways

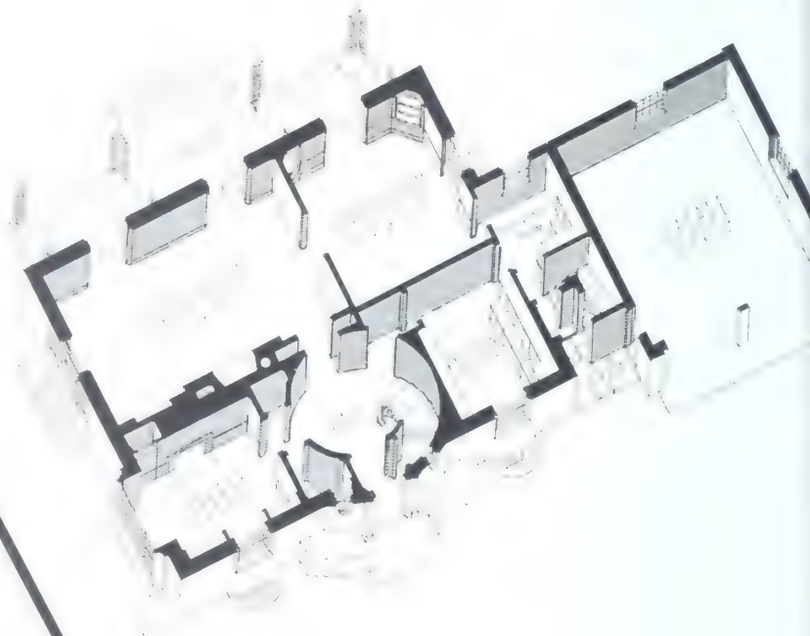
Look opposite at the striking wall treatment in a game room designed by Percival Goodman. The plaster background is decorated with a sculptured design of wild birds and beasts, executed by J. Franklin Whitman, Jr. Above. Charming use of paper in a little hall in the New York home of Mr. and Mrs. William Kirtland, Jr. The pattern is oyster white on a bottle green ground and it is finished with a Greek key border above a white dado. Louise Edey, decorator. The dramatic background above is not a window but a wall of screens extending from floor to ceiling the entire side of the room. This treatment was installed to conceal badly designed windows and consists of wood framework hinged so that it folds back in sections. On this is stretched white organdie which admits light and keeps out dust. In the New York studio of Mrs. George Crawford. Right. Plaster wall drapery in a circular room. Courtesy of Chez Ninon. Last two, Empire Exchange, decorators

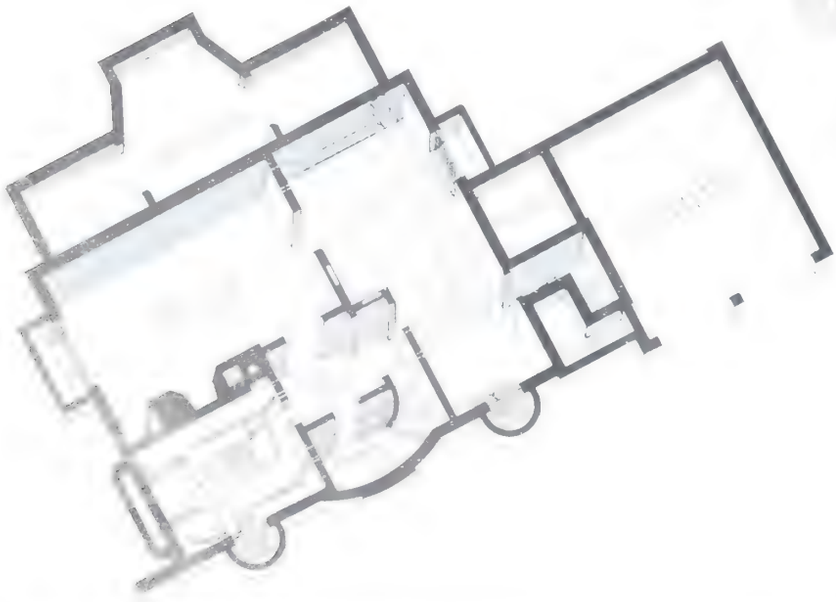


PLASTER WALL DRAPERY



[illegible] the recommendations of six authorities in architecture, [illegible] of the house, illustrated in detail on the opposite page [illegible] whose purpose is to give additional strength to the frame



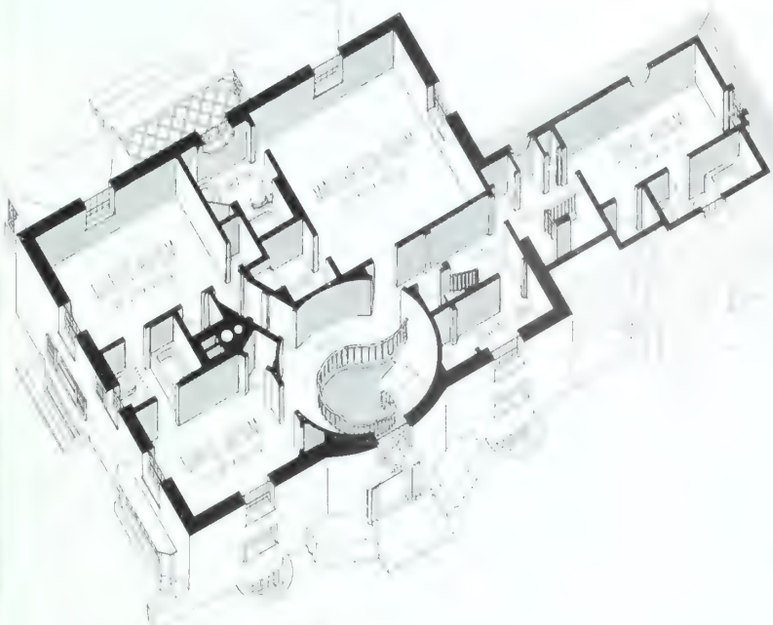


Six home-building experts suggested the plans

Interiors will be published in color in May

Our Ideal House

ATTAINING an ideal brings an enormous amount of satisfaction to men or to magazines. Throughout the recent bitter winter, work on the House & Garden Ideal House at Scarsdale, N. Y., has proceeded strictly on schedule. And now we have the great pleasure to announce that on April 25, and for two months thereafter, this house, based on plans suggested by experts in home-building and incorporating the latest features of construction and decoration, will be open for inspection by the public. The architect is Verna Cook Salomonsky, noted for her many fine residences in the New York area. The builders are the Crane-Berkley Corporation and the house stands on Taunton Road, in the Berkley section. Construction details and the complete specifications to which the house was built will be found on these and the following pages. The report of the experts, on which the house was based, was published in our July, 1935, issue.













By December 16th the brickwork was well along and the windproof sheathing felt almost covered the house. The detail, left, shows the waterproof mastic and fabric above the foundations



Two views of the circular stair hall: December 26th, above, January 30th, at right. A beautiful, though rather expensive, feature



An unusual view of the brick chimney being built around the flues on the roof. A modern puzzle for Santa Claus!

Our house at Scarsdale will be opened to the public April 25th

[illegible] foundations to roof rafters, the construction story of the House & Garden Ideal House at Scarsdale, N. Y., pictured on these and the preceding two pages, will be found in the following paragraphs. We have taken the architect's specifications, from which the house was actually built, and interpreted them for our readers. We shall gladly answer any further questions about this unusually fine house.

FOUNDATIONS. All footings are of Keystone Portland cement concrete, 8 inches thick. All exterior foundation walls are constructed of concrete block waterproofed with two coats of cement and sand mixed with Hydratite paste waterproofing. The interior partition walls of the basement were built of cinder block.

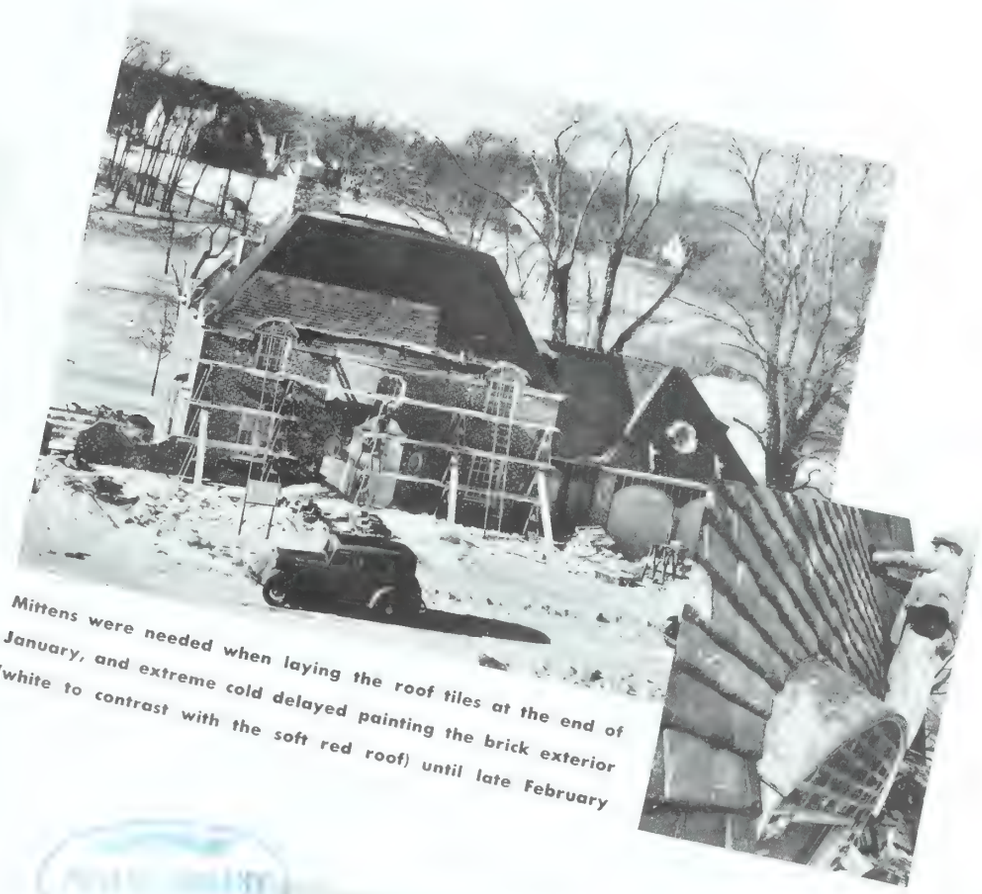
CONCRETE FLOORS. The fully excavated portions of the basement were covered first with an 8-inch bed of cinders, well tamped down, on which base a 5-inch flooring of Portland cement concrete was poured. This flooring was waterproofed with Hydratite waterproofing mixed with the concrete.

FRAMING. Timber for joists, rafters, studs, plates, etc., is No. 1 Common Douglas Fir, well seasoned. All framing, firestops, etc., were designed and constructed in accordance with the regulations of the Village of Scarsdale, in which the house is situated. In general, the framing is of the platform type with studs set 16 inches on centers, the bearing partitions being cross-bridged with one row of 2″ x 4″s. Platform framing permits the placing of both interior and exterior stud partitions on top of beams. As the beams shrink, due to the drying out of the lumber, the settlement of all walls is uniform, which tends to prevent cracking of plaster.

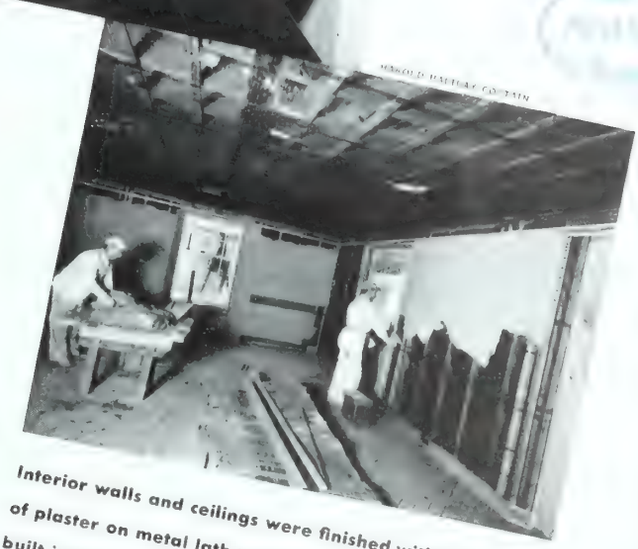
SHEATHING. All exterior walls of the frame were covered with 7/8″ x 8″ shiplap, seasoned Yellow Pine sheathing, laid diagonally for greater rigidity and nailed to each bearing. On the roof rafters, the same sheathing is used but, in this case, is laid horizontally.

SHEATHING FELT. In preventing the infiltration of cold air—a major cause of draughts and loss of heat—the proper application of sheathing felt is of major importance. In the Ideal House, Minwax Full Seal Fabric, 30 inches wide, was first laid in a bed of Minwax mastic across the top of the (*Continued on page* 86)





Mittens were needed when laying the roof tiles at the end of January, and extreme cold delayed painting the brick exterior (white to contrast with the soft red roof) until late February



Interior walls and ceilings were finished with three coats of plaster on metal lath and the heating convectors were built in the walls as shown above. See text for details



On January 24 the delicate ornamental ironwork of the two verandas on the garden, or west, side of the house was raised and fitted under the lead-coated copper roofs





Garden in London Town

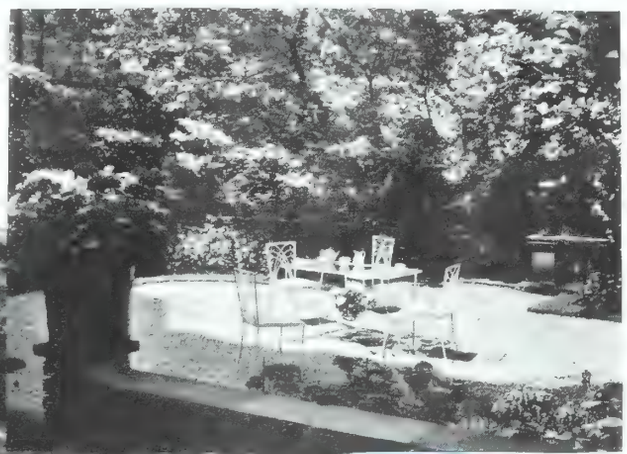


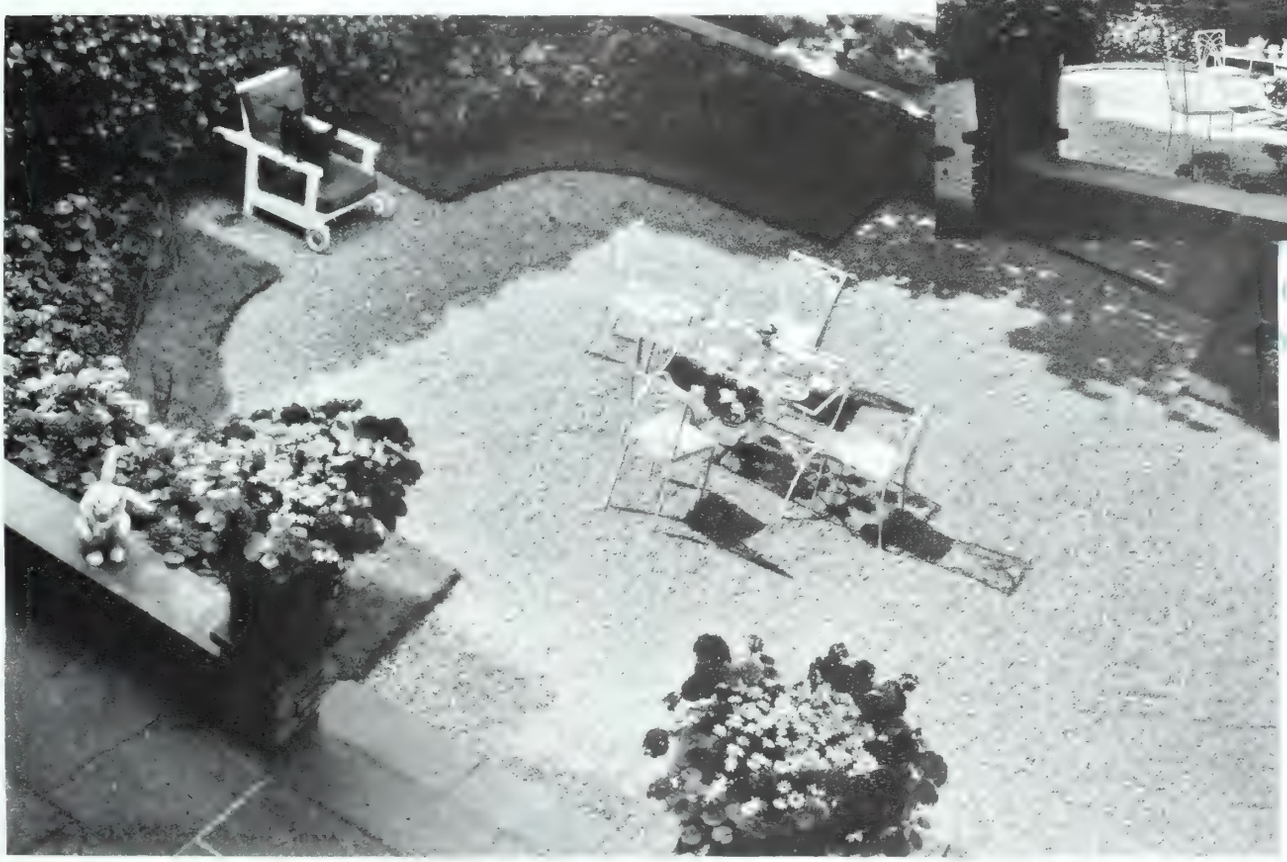
LONDON, at first thought, is not the sort of place which we Americans associate with gardens; more likely are we to connect it with lowering skies and smoky fogs and business men leaving their offices for afternoon tea. The indubitable fact remains, however, that within the city's limits are private gardens outstanding for their dignity and courteous charm.

One such place is presented on these pages—the garden of Major Christie-Miller, in Brooke Street. In the large picture opposite you see it as it is in early Spring, with the blades of the Daffodils thrusting up among the Rhododendrons and the still leafless tree boughs dropping their shadow patterns across brick and stone. Later, on the terrace, pink Rhododendrons glow in flanking tubs beside the steps, with multi-colored flowers lighting the curved surrounding borders, and tall Rhododendrons, also in pink, beyond the stone railing.

As you look back at the house from the garden you see the view at the immediate right on this page. On either side of the top step black wrought iron stems uphold pots with living plant inhabitants. White and yellow Daisies are in the tubs and jars beyond, while Ivy clings to the mellow old red bricks of the walls.

The house balcony overlooks the oval terrace at the foot of the page, with its white furniture pleasantly set off against the pale yellow pebble surfacing. Every detail of setting and surroundings contributes to make it an ideal spot for open-air meals in pleasant weather.





SYLVIA SAUNDERS

CONDITIONING



Some notes to add to our comprehensive 12-page supplement on this subject published in a previous issue

AIR CONDITIONING is today an accepted fact. In designing a modern residence the architect is usually required to provide for air conditioning. The space which used to be designated "boiler" or "furnace", on the plans of a proposed house, now carries the name "air-conditioner" as a matter of course.

But we should not lose sight of the fact that heating is a part of air-conditioning; and the heating plant must still be considered the heart of any system of atmospheric control. It is important, therefore, to make certain that the heating unit is as up-to-date as the rest of the conditioning equipment and that it does its full share in producing the results which you have a right to expect.

For example, cleanliness, quiet operation, and economy of operation are three essentials of a satisfactory installation. The heating unit can contribute to these or, if improperly designed, can seriously detract from them. One of the larger manufacturers, recognizing the importance of designing a unit that would meet these conditions and be as nearly foolproof as possible, devoted five years to intensive research and finally produced an electric oil-burning furnace of radically different design. This furnace has had the benefit of several years' testing in thousands of homes, and its simple steel shell is a familiar sight to many home-owners. A few words about the way it works may serve to point the vital differences between modern equipment and the earlier units which are still operating in many basements.

In the first place, fuel oil will burn only when it has been converted into a gaseous state. To reach this state it must first be atomized. This is the function of the burner. In the furnace under discussion, the manufacturer places the burner at the top of the unit where the atomized mixture of oil and air is injected downward into the furnace at an unusually low pressure. This reduction in pressure results in very much quieter burning.

When the burning gas reaches the bottom of the furnace only partial combustion has taken place. Therefore, as the flame mushrooms out and starts up the walls of the furnace to the chimney exit near the top, a second source of air for combustion is supplied at the bottom. This construction assures complete combustion, which, in turn, results in cleanliness and economy of operation. The heating unit in your air-conditioning system is therefore filling all the requirements of giving adequate heat and hot water.

We should be misleading the reader, however, if we seemed to suggest that only in oil-burning equipment are such results obtainable. Modern heating units utilizing gas as a fuel have been designed with the same care that characterizes the oil-burner. And now that automatic coal stokers are being brought to such a high point of perfection, there is no reason why this fuel should not be used with equal satisfaction when its price in a given locality gives it a favorable advantage over other fuels.

So far as the rest of the air-conditioning equipment is concerned, it may be obtained in whatever form desired. It may be added to a regular heating unit, such as we have just described, or it may be had in one coördinated unit which includes the furnace.

As summer approaches, the attention of many home-owners will again be turned towards that most compact form of air-conditioner, the room unit conditioner. These room units are self-contained and, in addition to cooling coils, furnish air filtering and air circulation. For some reason these conditioners have become celebrated principally for their usefulness in summer cooling, but it should be expressly noted that several types of room units serve an equally important function during the winter months when, by having their heating coils connected with the heating system they circulate clean, humidified warm air. When desired, these room units may be furnished with casters to facilitate moving them from one room to another. The constant study which has been spent on the design of these self-contained units has resulted in a decrease in their size and weight and a considerable increase in their efficiency.

Another new development in the air-conditioning field has resulted from research in the distribution equipment. After exhaustive tests in actual use, which were purposely limited to a small section of the country, this system has recently been put on the market nationally. The architect of House & Garden's Ideal House, the story of which appears on page 39 of this issue, chose this equipment for installation in the house. The salient point of the system is that heat is piped to radiators or convectors accurately adjusted to supply the exact amount of heat required for each room, while the other functions of air-conditioning are supplied by means of air-mains. A more complete discussion of the advantages of this interesting system will be found on page 91, in connection with its installation in our Ideal House.

Two of the less expensive pieces of conditioning equipment seem to have gained in popularity and have been brought out in improved forms by a number of manufacturers. These are the humidifier (*Continued on page 80*)



FORT SCHELLENS

TALE OF 3 CITIES

Seven pages of brilliant interiors chosen from three houses in England, France and America showing a host of new and inspiring ideas for successful decoration

PITTSBURGH

MODERN decoration owes much to aluminum and glass in this house in Pittsburgh where Harold M. Schwartz, the decorator, used these materials prodigally to express "the basic products upon which Pittsburgh is built". On the preceding page is the stairway, its railing built of glass bricks. In the dining room, the table has a hand-wrought aluminum base topped with thick glass decorated with an etched design that is repeated in the hand-carved gray, yellow and plum rug. A chandelier of hand-wrought aluminum throws a spotlight on the table; chairs are white mahogany with shaved brown fur upholstery. The deep bay window holds a miniature conservatory, air-conditioned and protected by glass doors.

In the gray-violet living room, opposite, is a fireplace of green ship lantern glass and aluminum, with a gunmetal mirror background. Grouped before it are specially designed sofas upholstered in plum quilted satin. Very practical is the coffee table constructed of hand-forged aluminum and plate glass which has a device in the top for heating Sunday night supper trays. Opposite the fireplace is a bookcase-bar of colored aluminum, deep brownish plum, and in another corner of this interesting room stands a white mahogany bridge table that folds into a console fitting the French door alcove.









KURT SCHELLING

ALUMINUM AND GLASS ARE USED WITH DRAMATIC EFFECT

IN THE PITTSBURGH RESIDENCE OF MR. W. L. MELLON JR.



TRULY a house of glass, for every room in this Paris residence glitters with many mirrors—bright modern notes in contrast to the old furniture. Doors in the salon are sheathed with antique mirror panels which reflect a scheme of white walls, yellow satin hangings and the faded violet-reds, browns and greens of the Aubusson rug. Flowered silk chair coverings repeat these soft colors; commodes and tables are of inlaid tulip wood.

In the dining room (opposite) one wall is covered with mirrors, the one opposite decorated with Chinese painted panels of delicate white flowers on gray. Curtains and chair coverings are olive green satin. Glass again glitters in the owner's coral and gray bedroom where the door and window frames, radiator enclosures, commodes and tables are mirrored. Chinese paintings framed in mirrored strips are brilliant accents against white walls in the little hall. Ernest Wiart was the decorator.

PARIS

FRANCE







MODERN MIRRORED EFFECTS WITH OLD FURNITURE IN A HOUSE OF GLASS IN PARIS







BLOND COLOR AND MODERN FABRICS BLEND WELL

WITH OLD PIECES IN A GEORGIAN HOUSE IN LONDON



LONDON

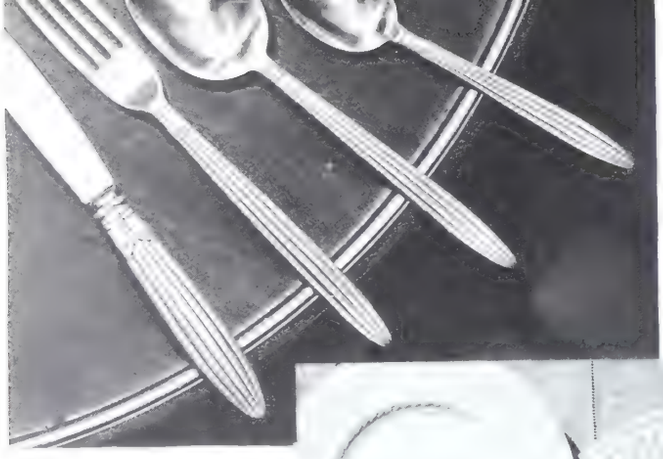
ENGLAND

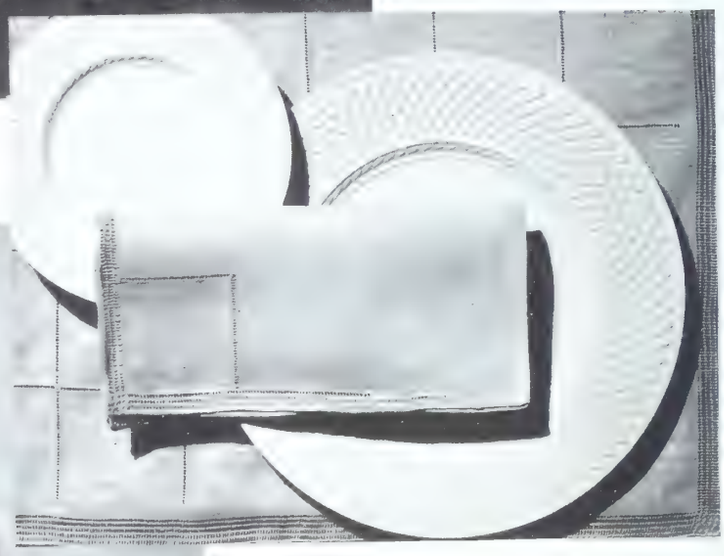
ALTHOUGH Mr. Robert Lutyens' London drawing room, shown below and opposite, is furnished with period pieces, this clever architect and designer has given it an entirely fresh look with blond colors and modern fabrics. Paneling and mantel are of deal, bleached and waxed to a silvery beige. The chairs are in rough textured beige silk, with occasional pieces in pale blue satin and brown and eggshell chintz. Curtains are white taffeta, and the beautiful Aubusson rug is in delicate tones of pink, blue and brown on white.

The gay sophisticated air of the small dining room opposite, was achieved by draping walls with bleached linen crash and skillfully combining charming furniture and accessories of different periods. Sheraton and Regency pieces and gilt Rococo consoles live happily together, brought into harmony by the florid Russian Aubusson rug in rich blue-greens and reds. Above is Mr. Lutyens' bedroom. Built-in wardrobes and bookshelves of light alder wood; remaining walls are deep blue and the curtains dusty pink. Black linen covers the furniture and bed. In Mrs. Lutyens' bedroom, the bed is covered in white damask, hangings are cream satin lined with coral shantung and the carpet is white mohair. Walls are paneled in deal.

VIA SAUNDERS









SUNDAY BREAKFAST

BREAKFAST comes into its own again—the hectic days when we seemed prone to ignore it as a reprisal are gone and now, both in town and in the country, Sunday noon has been elected the most fashionable moment for this hospitable gesture. One's most amusing china, loveliest silver and linen permit the service of a brave array of delectable hot dishes, hot breads under napkins, jams and fruit. The fruit may be pared and sliced, laid on shaved ice, the way they do it in the tropics. (Left)

The table, shown on the opposite page, is centered with two white china baskets filled with colorful Freesias and a pair of covered boxes of fine old Chelsea, in the form of nesting pigeons, on a mirror plateau. The sterling silver coffee service is placed on a small table at the hostess' right. The flatware used is Reed and Barton's new sterling silver pattern—"Jubilee"—a fine example of modern silversmithing, possessing the quality of handwrought silver. (Shown above)

The china used is "Mansard", Spode's latest pattern in fine white earthenware. It comes in full open stock from Wm. H. Plummer and Co. (Above) The natural colored linen mats and napkins are embellished with fine drawnwork: McCutcheon's. Glassware, top of opposite page, is clear crystal cut in an English pattern and may be obtained from John Wanamaker. (*Continued on page* 80)




TEXTURES



NEW COLORS

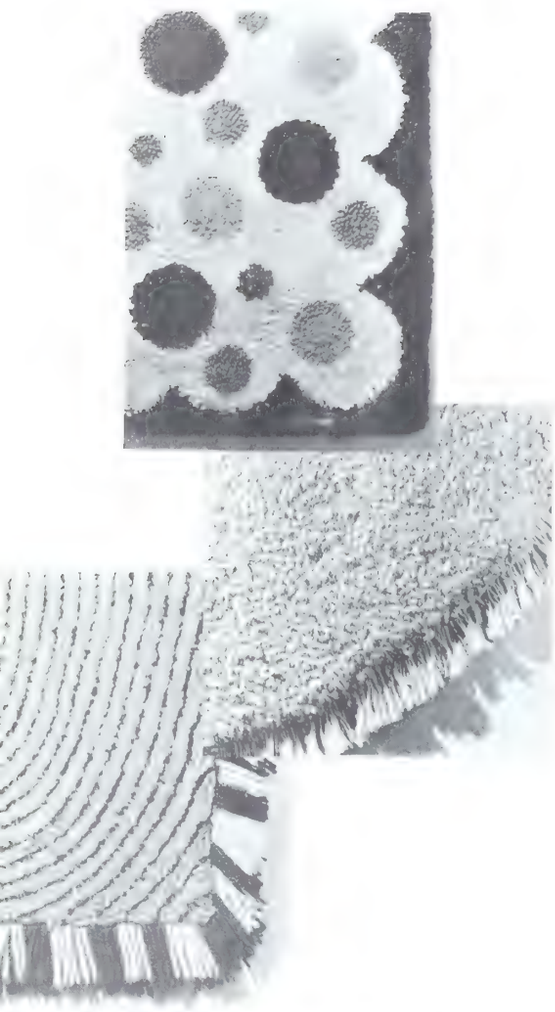
RUGS AND CARPETS

TEXTURE is the big note in rugs and broadloom carpets. Nubby surfaces, tweed weaves and all manner of rough effects give an entirely new look to your floor. Colors are mainly the wood tones—all shades of tan and brown, lots of beige, some green and yellow. Opposite are nine examples of this textured trend. 1. Rows of wool tufting on linen background make this luxurious Klearflax rug from Wanamaker. 2. Cochrane broadloom, cut and uncut pile, gives pattern and surface interest: Lord & Taylor. 3. Alexander Smith's twisted weave with pile in two levels for two-tone effect: Sloane. 4. Bigelow's delightful flecked design in high-pile broadloom: Altman's. 5. Deep pile hand-tufted rug in Greek key pattern: Westport Antique Shop. 6. Striking diagonal pattern in Mohawk rug giving effect of texture: Bloomingdale's. 7. Nubby weave resembling corduroy by Karagheusian: Macy's. 8. Hand-carved rug in the new cocoa shade: Nancy McClelland. 9. Fringed Klearflax rug from a Moroccan design: Lord & Taylor.

Colors in plain broadloom have never been so enticing. Above and opposite are some new shades in this popular type of floor covering. A. The bottle green of Alexander Smith: Sloane. B. Brilliant emerald from McMillen. C. Bigelow's beautiful medium blue: McCreery. D. Chinese yellow, lovely with mahogany: Westport Antique Shop. E. Subtle mauve-blue from A. Kimbel & Son. F. Alexander Smith's Admiralty blue: Sloane. G. Ice blue, another subtle shade from Tate & Hall. H. Goodall-Sanford offers this American beauty color which you'll find at Altman's

MORE RUG YIELDS

What you'll want to know about the latest weaves, colors and designs and what to look for when you go to buy a new rug. By Margaret McElroy



It's going to be a rough Spring underfoot, for textured floor coverings have arrived in a big way. Rugged, uneven weaves, nubby surfaces, deep pile and all sorts of shaggy finish give the newest rugs and carpets a smart hand-loomed look. With these you can now have the refreshing effect of a plain color rug and the added tang of surface interest. Even the names of these weaves are alluring enough to make you want them. Listen to the lilt: Shadolite, Treebark, Crescendo, Flicker; Tru-tone, Tutone, Tonecraft and Mastercraft; Firmtwist and Lokweave; Duoweave, Seamloc, Donegal and Harris. There's even a Carnival and Vagabond to end the procession.

The rough, hand-made look is arrived at by countless clever devices in weaving. There is plain broadloom made of firmly twisted yarn which produces an interesting stippled effect that will not show footprints. Among the seven colors in this you'll find such decorative shades as night blue, dark copper, burgundy and jade. Another broadloom gives a textured effect by the use of two subtly blended colors and a high and low pile. Combinations are blue and taupe; taupe and mahogany and two tones of rust. Then there is a sturdy weave that looks like the ridges in corduroy; a luxurious deep-pile carpet delicately flecked in another color to give a two-tone appearance, and many cut and uncut pile surfaces forming effective self-tone patterns. Newest among these are bedroom rugs, the cut and looped pile producing a usable design of small checks. These come in good shades of sand, rust, green, and mulberry and are backed with a rubberized preparation to prevent slipping.

Scotch tweeds inspired some of the nicest of the new rough weaves. The tweed effects in nubby finish and subtle color variations make these rugs ideal for modern, Early American or any type of Provincial setting. They also have the added advantage of being highly practical, as they are durable and do not show footprints. Colors are for the most part in the beige and tan range, with some gray and dull red, and interesting blendings such as gray, white and yellow. Wood tones predominate in the majority of the textured weaves. You'll see all shades of tan through to deep brown, lots of beige, plenty of rust and red brown. Also there are some new soft greens and bright yellows.

Most luxurious of all the textured effects are the hand-tufted rugs with the design literally hand carved out of the pile. By this method you can have an individual floor covering in a design specially made to fit your particular scheme, in any desired color. An example of this is the deep-pile white rug shown in the room opposite, its surface carved in different levels, its pattern in key with the modern treatment of the room.

Different in type but equally desirable are the hand-made rugs shown at left. With this type of floor covering, you can give the final note of individuality to your room, as any design and color can be carried out in this hand-hooked medium which gives such a notably rich effect of depth and texture.

These rugged weaves are immensely versatile. Excellent in modern rooms, where the textiles are frequently rough and informal looking, they are equally good with Early American furniture or in Provincial settings because of their sturdy, casual look. Do not be afraid, either, to use one of these textured rugs with more sophisticated furniture, as nothing is smarter in decoration than modern textiles with period pieces. So try a deep-piled modern rug in an 18th Century scheme. You'll be surprised to discover what a fresh, new look it gives the entire room.

If you like a sleek, smooth floor, and have a hankering after a plain colored carpet, you'll find more good shades in broadloom than ever before. In addition to the stock colors—the browns, rusts, greens and blues you all know about, there are such recent tints as bottle green, hunter's green, emerald, American beauty, ashes of roses, sun tan, Chinese yellow and a whole family of blues—Admiralty, a bright deep blue, turquoise, (*Continued on page* 82)





Textured rugs in modern rooms and a sleek inlaid design



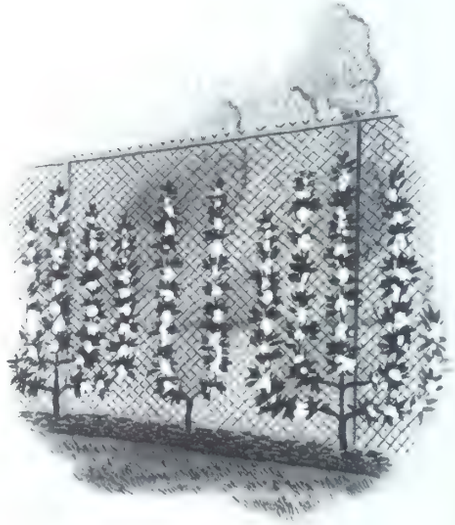
Look close at the texture of rugs hand tufted, with a decorative pattern literally carved out of the deep pile. It is white and brings design and texture to this beautiful white room in Mrs. Clarence J. Shearn's New York apartment. Eleanor Lemaire, interior architect. Far left. Plain textured rug, the rough effect gained by two subtly blended colors and two depths of pile: Sloane. The rug at left was specially tailored for this Regency scheme. It is brown, with inlaid border in darker brown, taupe and white. Walls gray, upholstery red and gray satin. Thedlow, decorators

FENCES



JOHN FABEL





ESSENTIALLY American, the oldtime snake fence photographed on this page still remains one of the most picturesque features of the back-country. Built without post or nail, it literally supports itself by its own zigzag form. Of notably informal appearance, too, is the modern Cedar picket fence sketched above, especially appropriate for the grounds close around the house, where it can be used to mark the property lines, to enclose a vegetable or cutting garden, and in various other ways. Anchor Post Fence Co.

Long-lasting and completely protective is the metal chain link type at the right. It is used in a wide variety of situations and, among other things, may serve as a support for espalier fruit trees, climbing Roses or any of the twining vines. Border perennials, too, can be grown close against it without suffering from exclusion of light. Stewart Iron Works Co.

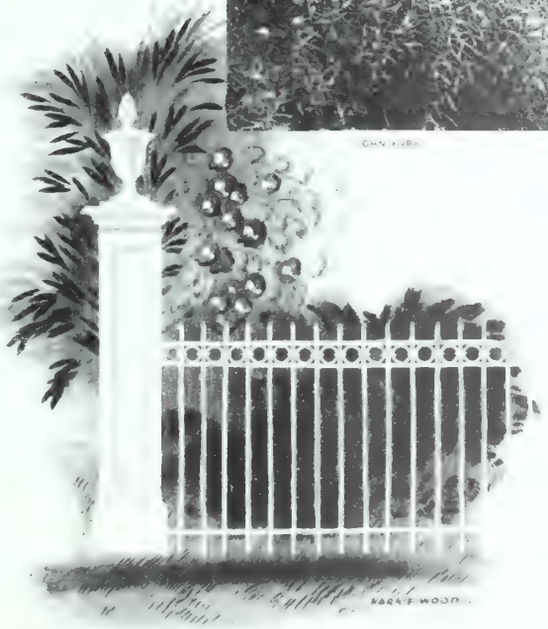
HERE again (below) is an old-fashioned type, known in many parts of the country as a "stake and rider" fence. Like its relative on the opposite page, it is reminiscent of the days when good timber in abundance was to be had for the cutting. From France comes a modern wood fence, sketched at the right. It is made of long-lasting hand-split Chestnut pickets bound together with heavy wire and is highly satisfactory for protection, screening, backgrounds and windbreaks, especially for informal properties. Heights range from 18″ to 10′. Duboise Fence & Garden Co., Inc.



Of more formal character are the two iron fences on this page. The one at the extreme right is the essence of simplicity, harmonizing with well-kept grounds, paved walks and brick or stone houses. Anchor Post Fence Co. The other, at the bottom of the page, suggests the effect that can be secured by the use of white paint in conjunction with Colonial type posts. Cyclone Fence Co. Both these iron fences, of course, are extremely long-lived.







WHETHER ANCIENT OR MODERN, THE FIRST DUTY OF A PRACTICAL FENCE IS TO PROTECT

Weeping Trees

Valued features in the landscaping plan of places large and small. By F. F. Rockwell

It is of course easy to understand how the "weeping" trees acquired their Latinesque appellation, but none the less the term carries an unfortunate connotation which is entirely unmerited. They weep only in the sense that they are drooping or dependent in habit of growth—and in many species it is only the branches that possess this characteristic, the trunks being straight and upright.

It is difficult to indicate in print where and when "weepers" may best be used—almost like attempting to tell in a few paragraphs of type how to paint a pleasing landscape! But the first essential is that the designer should realize that they are perfectly good material, which will be just as satisfactory as any other type of ornamental tree if they are placed with judgment and good taste.

As feature trees, any of the large weeping varieties stand out and dominate in a planting as no others can. This should always be kept in mind. Usually but one large weeping tree is desirable in a single landscape "frame", though smaller ones, which will not compete with it for dominance, may pleasingly heighten the effect. Anything approaching a collection effect must be carefully guarded against, for the form-character in weeping trees is so conspicuous that it overbalances all differences of foliage, color or texture, and immediately draws them together, in the eyes of the beholder, as a group.

Keeping this one primary limitation in mind, the landscaper will find opportunity to employ weeping trees to attain effects quite distinct from, and often more pleasing than, those which would be achieved with any other material.

The general landscape rule that any plant, and particularly any important one, should fit into its surroundings applies of course to weeping trees as to any others. Where a large tree with downward slanting branches can be planted on a steep slope, or against one, the result is likely to be especially happy. With some types of architecture steeply sloping roofs may be closely paralleled in the downward sweeping branches—just as we often use Dogwoods and other horizontal trees to harmonize with architecture in which the horizontal lines are strongly emphasized. It is in connection with the rock garden, the wild garden, and with water, however, that the widest range of opportunity for using weeping trees, especially those of smaller size, presents itself.

The two obvious groups or sections into which weeping trees separate themselves are the evergreens and the deciduous species. In each of these, in turn, there are full size specimen types, and much smaller ornamentals. But when it comes to the question of what particular weeping tree to select for a certain position or purpose, the matter of character is of quite as much importance as size or botanical differences. Because of its conspicuousness, a weeping tree, even more than any other, should fit into the picture.

Of the larger weeping evergreens the Weeping Spruce (*Picea excelsa pendula*) is perhaps the best known. It is large, however, only in proportion to other weeping evergreens; as a Spruce it is small, attaining a height usually of not more than twenty-five feet. The variety *inversa*, less seldom seen, is similar but even more weeping, the branches hugging the (*Continued on page* 84)



PROSTRATE COLORADO SPRUCE



WEEPING MULBERRY



CUTLEAF WEEPING BIRCH



BABYLONIAN WEEPING WILLOW

PENDULOUS or weeping forms occur as horticultural variations in numerous tree families, both evergreen and deciduous. Obviously, their best use is as individual specimens which stand out as impressive features of the landscaping. When planted fairly close to the house they are particularly appropriate with those architectural styles wherein the roof lines are steeply pitched, suggesting the drooping effect of the trees themselves



WEEPING HEMLOCK



AN OLD WEEPING BEECH



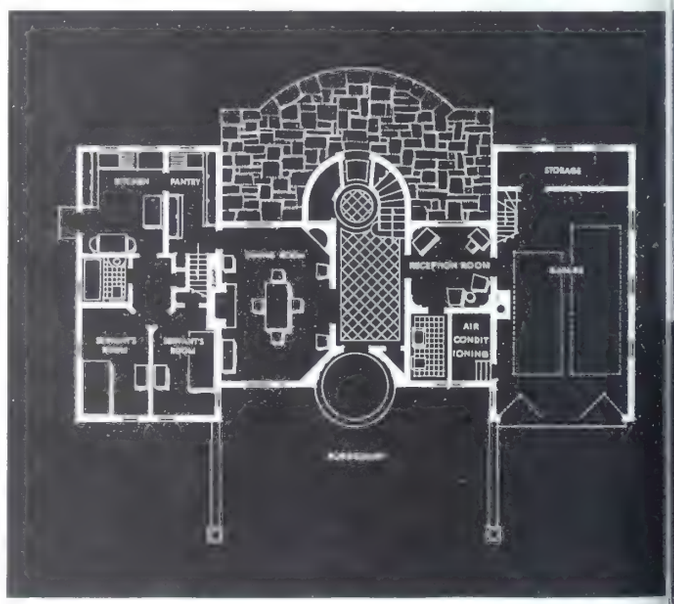
A gracious house for entertaining

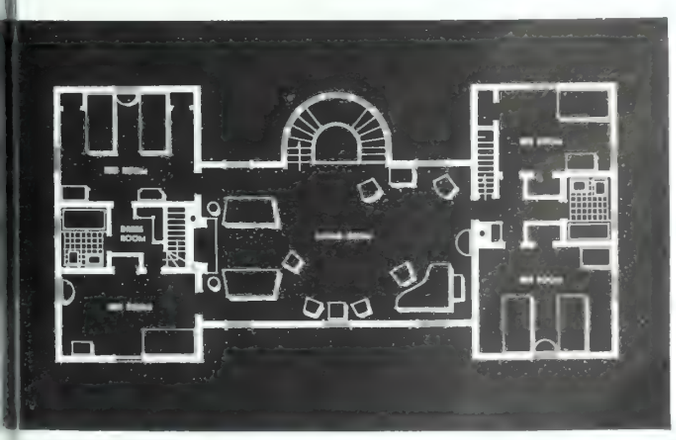
A well-designed house should lend itself graciously to the purpose for which it was built. As it provides the background for all that takes place within its walls, it should suggest, by virtue of the proportion, color and furnishings of its rooms, the point of view and personality of its owner. But it should do more. From its earliest beginnings, as preliminary studies on the architect's drawing-board, it should derive its form, and the division of the space which it encloses, from intelligent consideration of the uses to which it will be put. Thus, step by step, the house should emerge from a formless idea, its purpose be studied and defined, and its appearance become the expression and embodiment of that purpose.

This reasonable approach to design should apply equally to the small cottage as to the more spacious house. And it should apply, especially, to any house whose major function suggests a design somewhat different from those which serve more average needs.

On these pages we present one example of such a house—a gracious residence, particularly well adapted to the special requirements of entertaining. Look, first, at the plans. See how conveniently the space is arranged to take care of every form of entertaining. The central hall is of generous proportions and creates immediately the impression of hospitality. Opening directly from it are the reception room and the dining room, while a door on axis with the main entrance leads out to the spacious terrace. Note that adequate coat closets are provided. Upstairs, the entire central part of the house is devoted to a large living room, access to which is by the unusual glass-enclosed staircase which has properly been made an interesting feature of the house. Thus this central element of the structure becomes a self-contained unit for entertaining, compact and convenient yet complete.

On the ground floor, the two flanking sections accommodate the garage and the service quarters, with small auxiliary staircases leading to the bedrooms above. This layout provides an unusually flexible arrangement, permitting either wing to be entered without passing through the main rooms of the house. The bedrooms themselves are nicely planned for maximum privacy, good light, and cross ventilation.





EDWIN J. HOWARD designed this charming house especially for House & Garden. It is an excellent example of what can result when an architect is permitted to approach a problem in a logical, reasonable way. The plans obviously grew out of an ambition to satisfy the needs of an unusually hospitable owner. The elevations grew, simply and directly, from the plans. When "form follows function" in such a reasonable progression, the result is bound to be an expression of that purpose for which the house was built. Hospitality, and a certain quiet dignity not always found in even larger houses, is inherent in every part of this house. And it is practical and extremely livable as well. Note that the air-conditioning room is on the first floor, thereby obviating the expense of building a basement



SILVER in DECORATION

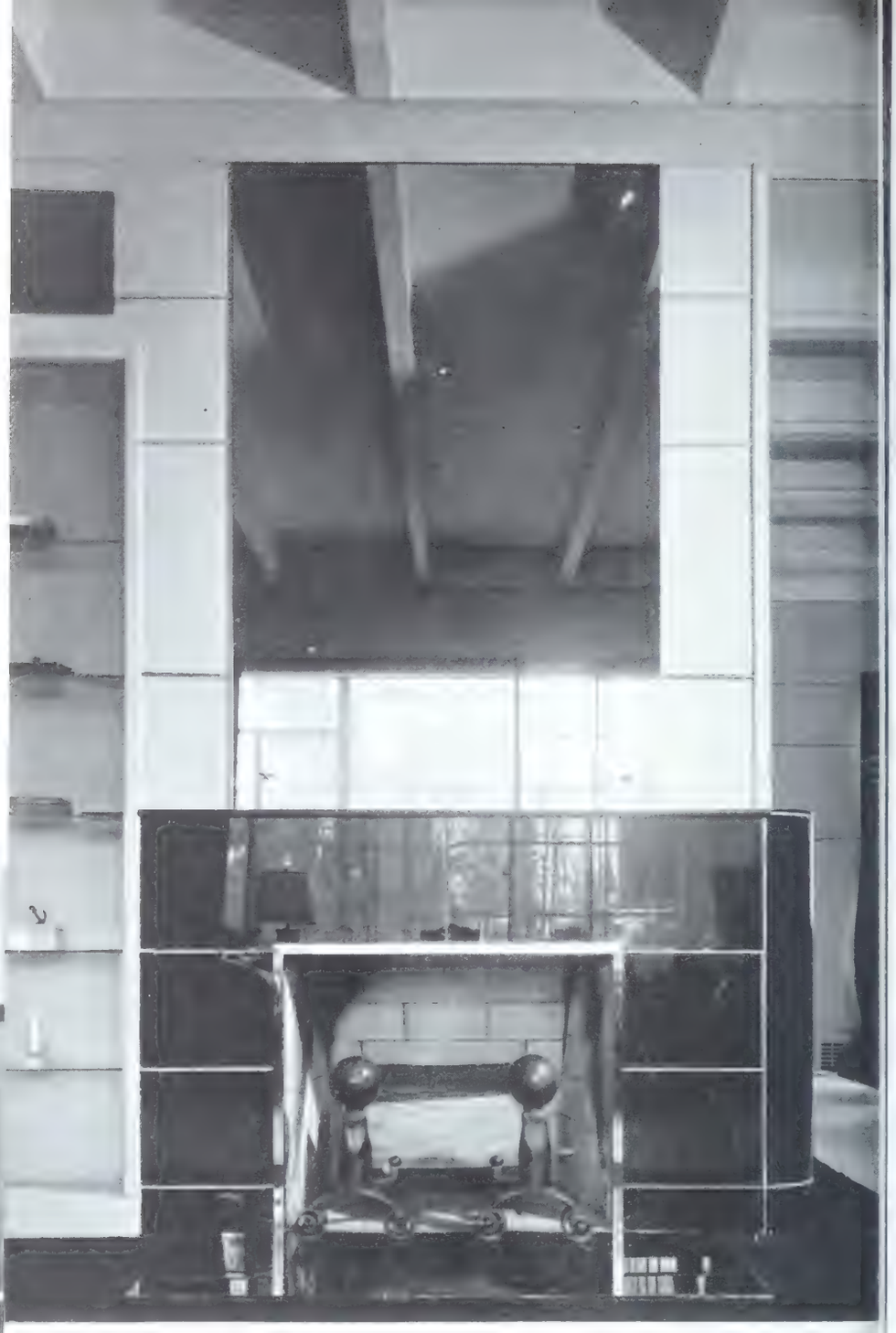
THE DAY for relegating those objects of silver which we used to associate only with their conventional uses is past. Now we invent new rôles for them in the drama of decoration—unexpected parts they play, but practical. These are true Household Gods fashioned of silver—beautiful and enduring accompaniments of daily life—frequently they are gracious links between one generation and another. In their constant use one is nicely aware of the sentiment and appreciation of many intimate associations. There is a certain air about a piece of silver well placed in an interior which leads people of taste to recognize it as "just right". The design of the object and its use must meet with more than ordinary exactions—directly identified with its owner, it represents him before the world. The drawings present a variety of ways of placing silver about the house. Trophies and formal objects are found to be thoroughly utilitarian as well as ornamental. Smaller and more intimate pieces become practical with informal use, and are pleasant accents in the decorative scheme.

Describing in detail the sketches on this page, beginning with 1, we see a large tea tray, placed on a folding base, used as a coffee table. In 2 we arrange a large cluster of summer flowers in a water pitcher—gleaming silver and bright blooms in a sunny window. 3 shows a man's present use for a porringer, a gift of long ago. 4 gives us the idea of placing a lovely candlestick on a wall bracket, backed by a panel of crystal mirror, to gain a new and charming sconce. Sketch 5: an array of candlesticks on the table on the stair landing. They are there for the guests to carry off to their rooms. Boxes of matches are conveniently placed in a finger bowl. In 6 a formal lamp has been created out of a loving cup. The shade could be made of metal and silver plated. The flower vase shown in 7 is arranged with fruit as a formal decoration for a special occasion. The punch bowl, sugar bowl and cream pitcher and a group of children's mugs appear as flower holders on the tiered table in sketch 8. Sketch 9 suggests that a trophy of classic design be employed to hold laurel leaves for the enrichment of a Greek revival mantel. 10 tells us that a group of small vases holding gay bouquets may correctly adorn a modern table along with trays designed originally for service of food but here used as cigarette trays during the cocktail hour. Sketch 11, seen on page 94, (*Continued on page* 94)

HOUSE & GARDEN PRESENTS

Walls AND Floors









Color and design in wood and in the newer materials make beautiful modern interiors

Walls and Floors

Ninth in a series of comprehensive articles on every phase of building. Particular attention is given here to the newer decorative materials

IT SEEMS only proper to begin this article on materials for walls and floors with some discussion of wood. For while wood used as paneling, wainscoting, or flooring is one of the oldest, rather than one of the newest, of materials, it has in itself some indefinable quality which endears it anew to each succeeding generation of home-builders. New materials are constantly coming on the market, and many of these are achieving widespread and well-deserved popularity, but in almost every house somewhere there is an appropriate place to bring in the friendliness and good tradition of natural wood.

We need speak only briefly of paneling and wood flooring as it is conventionally understood. The solid worth and enduring beauty of such work have made it so well known that it needs no further mention here. We wish merely to impress upon our readers that rooms so built are not nearly so expensive as is usually supposed, owing to the fact that a wide range of paneling lumber and flooring is now available as standard stock, eliminating much of the cost which expensive cabinet work formerly necessitated.

Veneers are coming increasingly to the fore. As a wall surfacing material they offer an economical solution and, owing to the extraordinary wide selection of domestic and imported woods available in this form, they lend themselves to any decorative scheme. These veneers are obtainable mounted on strong plywood backing, on various types of wallboard, on heavy cloth, or, cut to the thinness of wallpaper, may be applied like paper, directly to the walls.

An interesting development in hardwood flooring is a rectangular unit-block, available in various sizes from 6¾ in. to 11¼ in. square, made up of strip flooring and designed to be laid in a pattern, like old parquet floors. The units come sanded, finished, waxed, and polished, and are designed to make installation, over old floors or new, extremely simple and economical. It is supplied in a number of woods, such as oak, beech, maple, and walnut. Where required, units of this type may be laid in mastic directly over concrete, without nailing.

Paint and wallpaper are two more hardy perennials which have lost none of their value through the years. Wallpaper manufacturers, alive to the varied needs of contemporary decorating, offer a range of patterns which includes not only the modern note, but designs and reproductions in the spirit of almost any period. Paint is, perhaps, more popular than ever, owing to the increasing simplicity of interiors done in the modern manner. Noteworthy among the recent developments of paint manufacturers are paints which dry with remarkable rapidity, enabling a room to be used the day after it is painted, and plastic paints which have an exceptionally heavy body and can therefore be manipulated to yield a wide variety of surface textures in any color or combination of colors.

The increasing popularity of linoleum, and other special floor coverings, has resulted in the constant improvement of these materials. Colorful, resilient, durable —linoleum has developed into a flooring of great adaptability. Plain or figured, in strips or in the semblance of tile—or even laid in patterns of appropriate design—linoleum may be used with good effect in many rooms in the house. Nor is its use confined to the floor. As a permanent, washable wall covering it is procurable in a variety of patterns, ranging from the plain or figured to those which simulate tile or pine paneling.



WHITE trim contrasts effectively with the dark brown Masonite Presdwood used for the walls of this attractive den and the Insulex Dark insulating board ceiling. Hard board is the generic name for a new type of grainless, knotless, all-wood fibre board which has a hard, glossy surface. It is easily worked with ordinary carpenter's tools. Johns Manville

ON THE cover of this 8-page article is shown an attractive interior in which natural pine paneling has been used to create a pleasant Early American effect. The beauty of wood finish for interior walls, and its durability, have been known since medieval times. Present costs of this type of decorative treatment are very favorable. Arkansas Soft Pine.

[illegible] in the kitchen, bathroom [illegible] where moisture may be present is the asphaltic tile. This resilient tile is available in many colors and patterns. It is impervious to moisture and does not become slippery when wet. It is easily cleaned with soap and water.

Rubber flooring is another product which merits serious consideration by the home-builder. Here, again, resilience and durability are featured. Colors are permanent and resistance to accidental injury is high. Even a burning cigarette dropped on the floor can do no harm, and the slight discoloration is readily wiped away.

Insulating boards are made of fibre, usually wood or sugar cane, treated to be moisture and vermin proof. They come in widths of four feet and in lengths to correspond with average ceiling heights. Some types are made in various sizes of units with beveled edges and with grooves cut into the surface to give the effect of beveled planks, ashlar or tile.

Insulating board can easily be handled on the job. Special new tools have been developed for beveling or carving it into various designs. Generally the surface of the board is left in its natural attractive finish. However, it may be painted any color desired, either as a solid color, as a decorative treatment, or as a stenciled design. That part of the board to be painted should be primed unless there is used one of the special paints which come with the priming already mixed in so that a preliminary treatment is not needed. Some insulating boards come with the surface ready primed for painting.

In using insulating board, there are two fundamental decisions to make. First, the color. Second, the texture.

[illegible]



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INSULATING wood offers many decorative possibilities, both natural and creative treatment. It is attractive left in its natural color, but it may be painted, or stenciled patterns may be applied. Charming effects can be secured with ornaments applied to the surface with adhesives. At the left we have a glimpse of insulating board attractively treated with grooved designs. Insulite

ABOVE is shown an interesting use of tiled tile insulating board on a porch ceiling. Besides repeating the decorative motif of the tile floor this ceiling has the advantage of providing a sound-deadening material which will reduce the noise of footsteps on the tile floor. It will also serve to keep some of the noises of the out-of-doors from reverberating into the house. Made by Nu-wood

There is no necessity to stick to one color; a light and dark color can be combined as when dark and light are alternated in horizontal bands. Or one band might be of the front of the board, the next band of the reverse side so that textures are different and the color therefore appears different.

Since wallboard is essentially a paneling material, decoration should start with the joints. Boards may be laid vertically or horizontally.

The joints may be treated in several ways. One way is to bevel the edges of the board, perhaps running an additional groove down each side of the bevel. Another way is to use moldings. These moldings may be of the same material as the board, of wood, of wood covered with metal, or of metal.

An effective way to treat a joint is to deliberately emphasize it by separating the panels. In the space thus left between them can be placed a strip of metal foil, or wood molding, or the backing strip can be painted a contrasting color. Some designers have used one half or three quarter inch rope knotted at both ends.

Now we come to the hard surfaced boards, which also offer a wide variety of treatments, as they come in a wide range of colors and effects. Some of the boards simulate other materials, such as wood or marble.

To classify the several types of hard surfaced boards: there are the wood pulp wallboards, the compressed wood fibre boards, the gypsum or plaster boards, and the asbestos cement boards.

Hard surfaced boards can be waxed, painted or enameled as desired. Being denser than the insulating boards, their insulation and acoustical properties are of little importance, which is one of the reasons why you so often see insulation boards or panels used on the ceilings of rooms in which hard surfaced boards are used for a wall covering.

Improvements in the manufacture of hard surfaced boards have made it possible to produce a flexible compressed wood fibre board which can actually be bent around curved surfaces. All of the hard surfaced boards can readily be cut on the job with an ordinary saw.

Some of the hard surfaced boards are treated to simulate wood paneling, such as walnut, knotty pine, whitewood, etc. The surface of such panels is waxed or varnished; the surface should be shellacked or sized before the varnish is applied.

A recent development is the application of actual wood veneers to hard surfaced boards, such veneers including

walnut, mahogany and also quartered American oak.

Hard-pressed boards may be used almost any place in the house. For bathroom or kitchen use, the compressed wood fibre boards and the asbestos-cement boards are available either enameled in a plain surface, or marked off into squares to simulate tile.

Certainly there is nothing essentially new about the use of mirrors as a wall covering, but so inherently fascinating is glass that contemporary designers have not only adopted this material enthusiastically, but are constantly adding to the already long list of its uses and possible effective applications. The manufacturers of glass have been most commendably progressive in working out types of glass which would meet the designers' needs and, not infrequently, as a result of their research, have made important discoveries in their ancient art. Tinted glass for mirrors; heat-resisting glass for mantelpieces; structural glass brick for interior partitions as well as for exterior walls; opaque colored glass, especially useful in kitchens and bathrooms—these and many similar applications have resulted from the combined art and skill of designer and manufacturer.

The search for a wall material which would be extremely durable, colorful, attractive, and easy to maintain in its original condition has led to the development [illegible] synthetic material which admirably satisfies these requirements. Technically classifiable as "plastics" these materials are plastic only in an early stage of manufacture. They may be described as a combination of synthetic resin and paper or fabric, which, laid up in layers, is subjected to tremendous pressure and heat. This process results in the production of a permanently hard, insoluble material.

These laminated synthetic materials are strong and light, flexible enough for application to rounded surfaces, workable, and unaffected by water, oil, or even heat up to 250°. Add to these quite remarkable qualities the fact that these materials can be had in colors and patterns of considerable variety, and we are not surprised to find that they are becoming one of the standard materials in modern architecture and decoration. For example, the solid colors extend through a range of reds, yellows, greens, blues and browns, and the patterns include cleverly simulated wood, marble patterns, and tapestry designs. Special designs can readily be executed in inlay. In residential architecture, synthetic materials have, up to the present, been used chiefly in the well-appointed kitchen or bathroom, where their extreme durability, resistance to moisture, and ease of cleaning have earned enthusiastic recognition. Their increasing use in other rooms in the house may be expected.

(More illustrations on the two following pages)











MODERNIZING one room, or several, with any of the easily applied new materials for walls and floors shown on these two pages will be the best of spring tonics for the home-owner. Their cost is very low compared to the wonders they can work in revivifying an old house. And for new construction they insure an up-to-date quality to the decoration as well as lasting strength. The materials are shown here in actual installations. Their descriptions are as follows:

1. Insulating board used to reclaim an attic. Stencilled patterns along the joints decorate the surfaces. Celotex. 2. Kitchen cleanliness and beauty insured with a highly polished asbestos board perfectly scored to simulate 4" tiles. Ruberoid. 3. Another kitchen in which a glazed, stain-proof, easily-cleaned wallboard is used with excellent decorative effect. Marsh. 4. Linoleum, known for its durability, is available now in many attractive new patterns. Congoleum. 5. Structural glass has won a well-earned place in modern decoration. Here it is used in one of General Electric's new American Homes at Westwood, Calif. Carrara. 6. This small bathroom was decorated in tan, black and ivory structural glass walls with an enameled plate glass ceiling. Libbey-Owens-Ford and Vitrolite. 7. The polished synthetic material used in this bathroom is easily inlaid for attractive designs. The walls are ivory-colored, the panel is deep blue with inlays in gold-colored metal as are the stars and circles at the top. Formica. 8. Linoleum in lighter weights but with the resilience and lasting color of the original is now used for walls as well as floors. In this little bar in California inlaid linoleum decorates the walls, floor and bar. Armstrong. 9. In basements, porches and halls asphalt tile finds many uses. In this St. Louis basement rathskeller tiles of three colors were used, gray, ruby and blue, in two different sizes, with a black border which emphasizes the room design. Ward.

Reprints of our articles on Paint, Heat, Kitchens, Prefabrication, Walls and Roofs, Insulation and Basement Planning will be sent on request







THE wizardry of modern manufacturers is well illustrated in the two photographs that adjoin each other on this page. One shows an interior from the old Colonial residence of Mr. C. E. Morgan III, Bucks County, Pa., the other shows an interior finished with a light-weight linoleum wall simulating knotty pine. Compare the two. Even the irregular widths of the boards in the true old Colonial panelling, below, have been cleverly reproduced by the makers of the linoleum, Armstrong. Another fine piece of reproduction is shown in the photograph of the floor at the lower left. While this floor is real oak, of the best quality, it matches well the irregular widths and the method of laying of Early American interiors. Bruce

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House & Garden, 420 Lexington Avenue, New York



Daily our readers ask us all manner of house and garden questions. Here we give a few of them, with our replies

Green Gardens

My Garden Club will exhibit in the National Flower Show to be held in Baltimore in March. The exhibit we selected is to be "Detail of a Green Garden," and I should like to get some information on plants to be used. If you know anything which will help me will you kindly send whatever you have covering the subject?

N. R. D., Baltimore, Maryland

Properly speaking, a green garden is one in which all of the plants are evergreen and consequently are fully effective the year around. Some of them, such as Rhododendron and Laurel, of course, have flowers also, but this is beside the point.

Dependable plants for a green garden are Boxwood, Dwarf Japanese Yew and other fairly low growing conifers. Pieris japonica, Leucothoe, Rhododendrons of various evergreen species, English Ivy, Kalmia (Laurel) and Vinca minor. These, in general, form the background and accents of the planting. With them can be used a few flowers, such as Lilies and Daffodils, for color touches. In a green garden all paths would be of grass, of course, since the objective is the development of a scheme in which the presence of other colors is secondary and never prominent.

Paper or Pine Panelling

Could you inform me as to the relative costs of finishing a room 12' x 12' x 8', with three windows 3' x 4' x 6', and two doors: first with a third coat of plaster and fifty-cent wallpaper, second, with knotty pine?

J. M. L., Danbury, Conn.

The following estimates have been submitted to us by a contractor:

(1)—One coat of plaster and papering with $.50 wallpaper $37.00

(2)—Sidewalls of room finished with knotty pine 56.50

It would be advisable for you to take similar estimates from a contractor, as prices vary not only with the builders but with localities.

Studio Furniture

I am interested in appropriate furniture for a studio apartment of the "bed-sitting room" variety. I have made at the bottom of the page a very rough pencil sketch, which may give you an idea of the problem, which is as follows:

All furniture to be bought within a budget of $250.

Is it possible to combine the practical, unusual and inexpensive?

It will be necessary to purchase furniture that can be used in a larger house later on.

I prefer green as a basic color.

L. M. S., Philadelphia, Penn.

We are returning your floor plan with the necessary pieces of furniture marked on it.

A studio couch has been placed against your longest wall and a simple chest of drawers with a plain framed or unframed mirror over it stands between the foyer door and the radiator. Walnut would be good for the chest and for a coffee table.

As you have no fireplace you really should have one definite focal point in this room, and I would suggest that you place a group in front of the windows. A somewhat modern table, or a section of shelves to hold a lamp, cigarette box, etc., with a medium sized modern upholstered chair at either side, would make an attractive group.

If your kitchen and dinette have one central door, low bookshelves could be put at either side. If you have two doors, as we have indicated, a small sized walnut desk could be placed in between. Should you feel that this crowds the room, you can omit it.

For your color scheme I would advise pale yellow walls, a dark green rug, with the couch a lighter shade of green. The chairs can be upholstered in a yellow and green striped material or a brown and yellow stripe.

Your windows can have chintz curtains over Venetian blinds or net glass curtains. The chintz could have a pattern of green, yellow, coral and white. This design will break up the monotones in the room. Spots of color—coral and green—can be introduced in lamps, bases and other accessories.

I cannot give you any figures on individual costs but I am sure you can furnish this room attractively for $250. You can also use the furniture I have suggested in a larger apartment later on.

Propagating Rex Begonias

Regarding Rex Begonia propagation, I should like to know:

(1)—Do you keep sand constantly moist?

(2)—Do you keep in a light or dark place?

(3)—Will the same treatment be effective with other types of Begonias than Rex?

A. L. C., Larchmont, N. Y.

(1)—The sand in which the Rex Begonia leaf-cutting is placed should be kept constantly moist. When the leaves are rooted under dwelling house conditions, it is also an advantage to keep the air moist. This may be done by cutting glass to fit the sides and ends of the flat, so as to make glass "walls", and then cutting a piece of glass to rest on them to form a roof.

(2)—It should be kept in a light place but not exposed to direct sunshine.

(3)—Not all Begonias can be propagated by this method. A modification of it is used in the case of the Gloire de Lorraine types, in which the leaf stalk only is inserted in the sand, leaving the blade free.

Glazed Flower Pots

I find in my cellar that I have accumulated a large number of red and cream colored flower pots. This autumn I am planning a window garden. My friends have flower pots in their window gardens, but I do not like the slimy surfaces that these acquire.

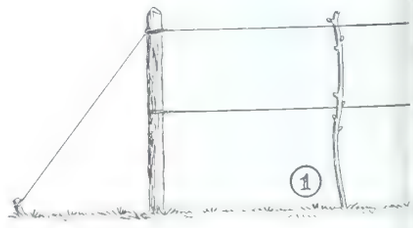
As glazed pots are expensive for me I would appreciate (*Continued on page* 107)

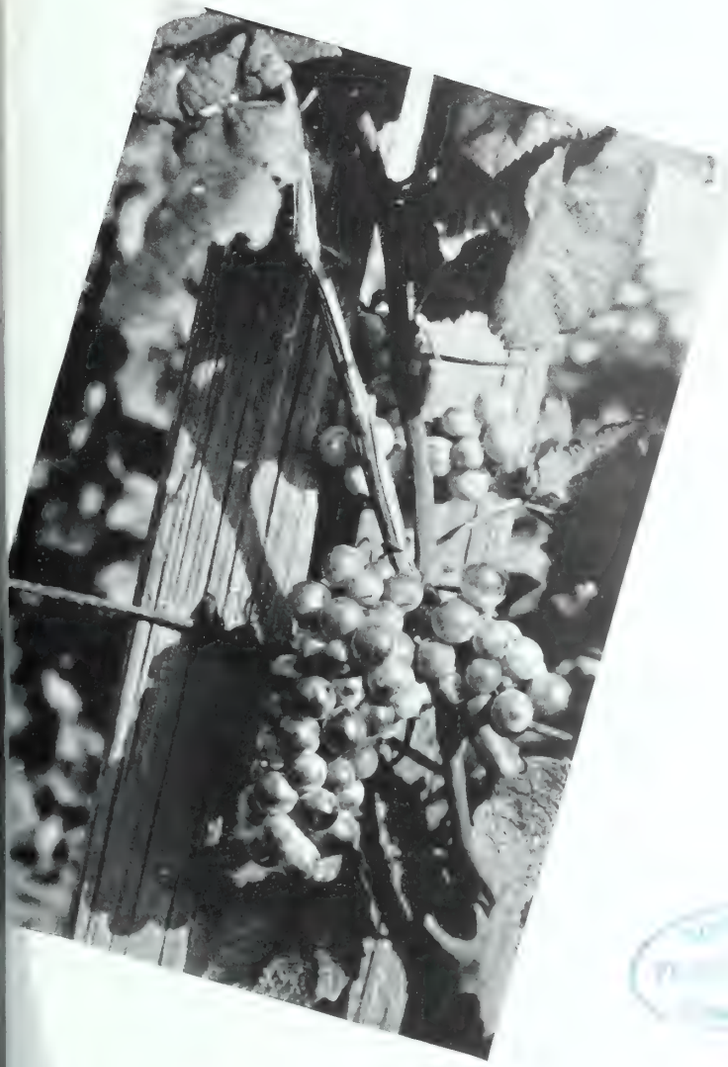
Good Grapes











For a good home wine Grape [illegible] in the smaller photographs on these pages. Opposite, top to bottom: Iona, for white wine. Clinton, for red. Eumelan, for red or white. On this page, Elvira, a white variety. The drawing illustrates the vineyard method of growing, and successive stages of the same vine: 1, ready to grow in the Spring of its third year. 2, at the end of third year. 3, end of third year, after pruning. 4, in fourth year: with leaves, bearing canes; without leaves, the new canes from which the bearing shoots for the following year will grow. Fruit is always on new wood

It is a rare person in the United States who can look upon a glass of wine and call it really his own. Wine-growing has here been mainly a commercial enterprise; it is less a craft than it is an industry, and there are few who make wine as amateurs, that is, because they like good wine and know the satisfactions other than economic to be gained from a well-kept vineyard.

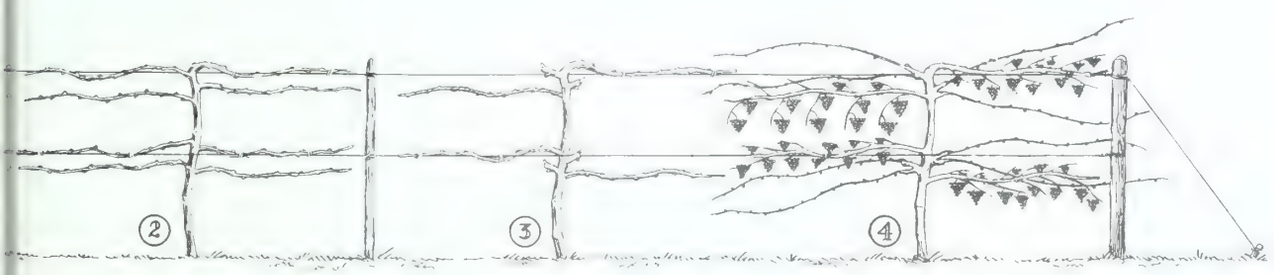
In Europe the amateur wine-grower is common enough. The peasant has his little kitchen vineyard, yielding its annual barrel or so for the family's use. The Rothschilds have their kitchen vineyards too, though the fame of the clarets of Château Lafite and Château Mouton-Rothschild make one lose sight of the fact that they are grown in the amateur spirit. And in between are innumerable small vineyards yielding wines of every degree of excellence, some for the family only, some for the family and perhaps a few neighbors or the nearby inn — the charming little "wines of the country" of which returning travellers speak.

The reasons why Americans have never taken very much to wine-growing would constitute a long chapter in botanical and social history. But they are more or less irrelevant here. The climate of most parts of the United States is satisfactory for Grape-growing. So is the soil, since the vine has a somewhat less exacting taste in soils than many other plants. There are a number of Grape varieties, hybrids of native species, which are perfectly suited to American conditions as they prevail East of the Rockies, and from which good wine may be made. California, of course, grows the traditional European varieties. A surprisingly small space of ground is required to produce all the wine that an average family may require. Good table wine is not difficult to make, provided one has the proper Grapes to make it from, and good wine is cheap provided one grows these proper Grapes oneself.

In view of all this, there is really no reason why the American who has a bit of land at his disposal should not grow his own wine if he wants to.

When Grapes and wine are discussed, there is always much talk of soil and climate and exposure. As to these, the amateur is pretty strictly governed by factors beyond his control. He cannot bring a rainless September to Connecticut, nor import a mild Winter into Kansas, nor abolish the late Spring frosts in the hollow below the pump house. If his garden holds the best vineyard position, then the next best location will have to do for the vines. Fortunately, the native vines will adapt themselves to most American (*Continued on page* 101)

Selected varieties for wine making and how to grow them in a home vineyard. By Philip M. Wagner





BULBS for SUMMER

Louise B. Wilder

Rock gardeners who ruthlessly follow a horticultural Hoyle in their selection of plants look askance at practitioners who admit annuals in the austere company of their alpines. What then must be their opinion of one who now and again slips in a few tender bulbous things among them! But here, it seems to me, is an end that justifies the material. In any case this lapse from precedent was not in the first place premeditated. It came about quite by accident. Some years ago in the fever of late Winter list-making I ordered a few tender bulbs out of curiosity. When the rush of Spring planting was over it was found they had been overlooked and that all suitable situations in the borders had been filled. There was, however, a newly constructed bit of rock garden quite empty and tempting. So there they were planted and there they throve and made bright color while the alpines destined to fill this region were making a leisurely growth in the frames in preparation for playing their permanent rôles.

Since then it has seemed to me the part of common sense not to pass up this wealth of suitable-appearing material because of any hidebound notion that only a certain type of perennial plant should be admitted—and I have been as hidebound as any in my time. Nowadays I always tuck in a few tender bulbous things where they will do the most good, and the results are admirable. Each year I try a few new ones. Some of them, as a matter of fact, are mountain plants, so they have a sort of right of entrance, but others are shamelessly lowland; they look none the less suitable and behave as if to the mountain born.

The two European Anthericums are mountain plants. Correvon refers to them as "among the glories of our mountain meadows". They belong to the Lily order and are commonly known as St. Bernard's Lily and St. Bruno's Lily. The first is *Anthericum liliago*, found on grassy hills in southern Europe and low down in the Alps and Pyrenees. It is more strictly a hill plant than is St. Bruno's namesake. In *Among the Hills* Reginald Farrer describes a walk he took in the Cottian Alps when, as he neared the base, he passed over a steep slope that was all spiry with the snowy delicate plumes of *Anthericum liliago*. In the rock garden the plants grew little more than a foot high—in less hungry soil they would grow taller—the leaves are tufted and narrow, and from their midst arise slender stems carrying loose racemes of starry, snowy "Lilies", each an inch across in early Summer. It has been grown in gardens since 1596, so it is an old hand at making garden beauty, and it is withal so light and graceful and so floriferous that none need hesitate to grow it among his choicest treasures. South of Philadelphia St. Bernard's Lily may be planted in the Autumn in little groups in the rock garden or along sunny sheltered borders, but (*Continued on page* 94)

New Linens

With bombers bravely flying and a bright burst of patriotic color, nautical linens sail into the summer picture. Perfect for use on a boat, and ideal for the seashore place, they bring a fresh gay note to any home. They were designed by Marguerita Mergentime and are screen-printed by hand. The table cloth in the background, carrying its center compass motif into the four corners, comes in marine blue or vivid red on a white ground. The seven cocktail napkins in red, white and blue combinations are rightly called "Signals". Made of sturdy sailcloth is the place mat in same colors. Napkins above it are solid red or blue. Three guest towels at lower right—"Code Flags", "Mid Ship", "Stars and Stripes"—bring red, white and blue to complete the maneuvers. All Lord & Taylor



NYHOLM

SIGNALLING SUMMER

Gardening Activities

for the month of April

E

I

be another bad tent caterpillar year, judg-

you have been industrious enough to remove them! One of the most effective ways

the tiny caterpillars out of existence at the very start of their web-spinning activities

from cuttings, as illustrated on this page, it is none too early to start the tubers into active growth so as to produce the necessary shoots. A warmish, light place in-

In exercising or cultivating and generally overhauling the perennial or bulb border at this season be particularly careful not to injure the young shoots of the plants; a misstep or a careless yank with a cultivating tool may do serious damage. If any of the established plants need moving, wait until they show enough growth above ground to show their exact location

Tree feeding can be done as soon as the frost is fully out. The accepted method is to punch holes a foot into the ground about two feet apart, into each of which special tree food is dropped and the holes then sealed with earth. Most of these holes are made under the circle of the branch tips, where most of the feeding

New hardy Chrysanthemums should be planted now, or divisions made from those which are already in the border. In fact, all of the Fall blooming flowers are best shifted in the Spring, as their new growth begins to get under way. If the weather happens to be warm and dry, water thoroughly and shade for a few



PROPAGATING three popular kinds of flowers, directed by Montague Free at the Brooklyn Botanic Garden. Beginning at the top, by pairs: dividing a Dahlia clump, and two tubers—the one with an eye ready to plant and the other wrongly without an eye. Next, planting Dahlia cuttings in sand and peat-moss, and how the cuttings look after they have rooted and started to grow. The third pair of photographs shows a clump of hardy Phlox and the planting of cuttings made from it. Lastly, two ways by which a Gladiolus bulb multiplies: first, several new bulbs growing out of the old one; and second, a large bulb with numerous bulblet offspring. These bulblets may be sown like Peas and will grow rapidly



Good hunting



"A hunting we will go"—but no need to go far for the soup ourse. A quick glance down the row of Campbell's red-and-white ıbels, and almost before you can say "tally-ho", the soup is ready.

And, such a wide range of good hunting is to be found in Campbell's wenty-one delicious soups. Vegetable, or Vegetable-Beef, or Chicken or luncheon. Chicken-Noodle, or Beef, or Tomato as the main dish or supper. Consommé, or Mock Turtle, or Mushroom for the more ormal occasions.

Also—a clear field in the kitchen. For Campbell's Soups take so ttle time to prepare. And, it's nothing new for an appreciative guest, fter enjoying a plate of Campbell's Soup, to compliment the hostess n "her wonderful cook", believing the soup to have been made pecially for the occasion.

Good hunting to you—and—good eating.







Fincastle Fabrics

Fincastle
Folk Weaves
Lead for Spring

The textile traditions of half a dozen old-world countries unite with those of our own Colonial weavers to inspire the new collection of Fincastle Fabrics. Smart tones range from bold to subtle colors. Distinctive designs proclaim the styling favored for the new season's draperies, upholsteries and slip covers. Ask your dealer for Fincastle Fabrics. Made by LOUISVILLE TEXTILES, INCORPORATED, Louisville, Kentucky

FINCASTLE
Fabrics

SUNDAY BREAKFAST

(CONTINUED FROM PAGE 52)



THE photograph above shows an alternate arrangement for the table. Reed & Barton's Selgrave Manor coffee service is placed in front of the hostess, taking the place of the centerpiece. Boutonnieres by courtesy of Max Schling. Lazy Susan with imported marmalades and honey is from Fortnum & Mason (page 52). The Bazar Français has the bread basket. Furniture used is from James McCutcheon & Co.

AIR-CONDITIONING

(CONTINUED FROM PAGE 44)

[illegible] the attic fan, which acts rapidly to cool the house and make it comfortable for sleeping.

The most effective type of humidifier for a home is located in the basement and is equipped with a quiet fan for positive circulation, delivers humidified air to the living quarters through a single duct. The nature of humidity is such, however, that it spreads quickly and evenly throughout every room in the house. This results in healthier, more comfortable, winter heating. These humidifiers operate in harmony with any heating plant.

Although the attic fan may occasionally be useful in winter as a means of accelerating ventilation in the home, it makes its most valuable contribution in the summer months. This fan, which is sturdy and powerful but extremely quiet in operation, is mounted in the attic in such a way that it expels superheated air from the attic and can create a partial vacuum there which, if desired, will draw the air up out of the house. This is usually done in the summer, so that the house may be thoroughly cooled by the refreshing evening air. As an adjunct to air-conditioning, the attic fan is useful, but it is an especially good investment for home owners who want increased summer comfort but are not yet ready to install thorough, year-round air-conditioning.

In this connection, it is interesting to note that one of the larger manufacturers of heating equipment finds that comfortable summer temperatures may be maintained by merely circulating the air. Since night temperatures of the outside air average 20° cooler than the day temperatures this air is drawn through the blower and circulated through the rooms at night. During the heat of the day no outside air is taken in, but the air in the house is gently recirculated, thus maintaining the lower temperature.

In locations where a high degree of humidity is experienced it may, however, be necessary to provide some means of extracting excessive moisture from the air. This may be done in connection with the cooling system of the air conditioner or a dehumidifier may be installed which will operate independently of other apparatus. One of the better known of these works on the adsorption principle, in which the air to be treated passes through shallow beds of an adsorptive material such as silica gel, a substance which retains the excess moisture in the air and is later reactivated by an automatic drying process. When used in conjunction with cooling apparatus, the dehumidified air is passed directly into the cooler before entering the living quarters. If desired, the dehumidifier may be used alone, ordinary tap water being used to moderate the temperature of the treated air.

In line with the modern trend towards standardization of equipment in the interests of economy, one concern has introduced a series of standard duct units. These comprise straight runs, turns, and reduction units, and can be assembled to conform to any distribution layout, for any size house. This eliminates the more costly process of hand fabricating the ducts for each individual job.

THE PIANO OF HOFMANN, PADEREWSKI, RACHMANINOFF, AT AN AMAZINGLY LOW PRICE!



STEICHEN

A NEW STEINWAY GRAND PIANO

FOR ONLY

$885

LIBERAL TERMS

SIZE—*5′ 1″ to fit the modern room*
PRICE—*to fit the modern budget*
QUALITY—*Steinway throughout*

It is not too much to say that the Steinway is, and has always been, first choice of virtually all who consider buying a piano. Now, at the extremely low price of $885, this incomparable instrument is within the reach of even the most modest income!

This is the same piano, in every detail of construction, as the Steinway used by Hofmann, Paderewski, Rachmaninoff. In size alone (5′ 1″) is it different. The materials are the same . . . the same craftsmen build it . . . the time required to complete it is many months. All that Steinway experience has evolved in 83 years of piano making goes into this notably beautiful instrument.

In our judgment, this is not only the finest piano obtainable at the price . . . it is the finest piano built, except for larger Steinways. The tone is the glorious Steinway tone, golden, resonant. The action is the Steinway Accelerated Action, so responsive that keys actually leap back into position. The case is exquisitely fashioned of selected woods, and finished to a rich luster. We urge you to see, hear, *play* this new Steinway today. It offers a value possible only because of the Steinway background, talent, and ideals. . . . You may purchase the Model "S" on liberal terms . . . a small proportion down, and the balance distributed over a period mutually agreed upon. The piano will be delivered at once, to be thereafter a constant source of inspiration and delight!

LIBERAL TERMS ON THE NEW STEINWAY GRAND PIANO AT $885 IN MAHOGANY

Small down payment, balance conveniently distributed

There is a Steinway representative in your community, or near you, through whom you may purchase the new Steinway with a small deposit, the balance over a convenient period. Used pianos are accepted in partial exchange. Steinway & Sons, Steinway Hall, 109 W. 57th Street, New York City, just west of Sixth Avenue.

The Instrument of the Immortals



that give this bay its smart coziness and charm. You, too, can achieve the same charming, livable effects in your own rooms if you use Columbia Residential Blinds.

Designed especially for the home, this fine blind with its trim, narrow slats and smart colors is the universal choice of discriminating decorators. They choose Columbia Residential Blinds because they have learned that ordinary blinds do not give that finished appearance of grace and style that is built right in Columbia Blinds.

Send for Columbia's "Book of Blinds." It shows actual photographs of many different types of rooms and the lovely effects possible with Columbia Blinds. With it we'll send you the name of your local Authorized Dealer.

This Authorized Dealer will be only too glad to measure your windows and estimate—without obligation—on Columbia Residential Blinds. He is an expert and can assist you materially in color selections and installation.

Columbia
RESIDENTIAL
VENETIAN BLINDS
Used Everywhere to Beautify Homes
(BY THE MAKERS OF COLUMBIA WINDOW SHADES)

SEND FOR COLUMBIA'S "BOOK OF BLINDS"—FREE

THE COLUMBIA MILLS, INC., 225 Fifth Ave., New York, N. Y.
Please send me your booklet showing photos of all types of windows fitted with the newest
together with my dealer's name.

NAME

ADDRESS

CITY & STATE



THIS hand-hooked rug in an old parquet floor design looks very modern. It is green, yellow and white in an 18th Century scheme of green walls and green and yellow chintz. Diane Tate & Marian Hall, decorators

MORE RUG NEWS

(CONTINUED FROM PAGE 56)

[illegible] pastel shades, their collection consisting of every imaginable delectable tint. And should you crave a special pattern in broadloom, a floor tailored to your own design and color, you can have it without the expense and months of waiting for special weaving. This is the inlaid carpet, a process by which any pattern, any size and color is inset in the background without a seam.

Designs have never been so varied and so usable. Modern patterns predominate—block effects, stripes, diagonal lines, checks, big dots, and plenty of plaids—large plaids—miniature plaids and a new group of authentic tartan designs. In handmade rugs, there's no limit to what can be done in the way of decorative patterns, scallops, plaids, chevrons, lattice effects, fret-work and circles. Even flower designs are sculptured out of the pile.

For traditional schemes, you'll also find plenty of interesting designs—big floral effects in soft colors for Georgian and Victorian interiors, scattered flower patterns in lovely tints for bedrooms and any number of reproductions of Orientals. These Luster rugs, so called because they now have the soft sheen of the old Persian designs, show a tendency towards lighter colored backgrounds—soft blue, ivory, more rust and browns as a substitute [illegible]

The Early American hooked rug is another type of floor covering that grows increasingly popular. Many excellent reproductions of these gay rugs are now available in prim flower and block effects beautifully colored. For your Classic scheme look at the Empire medallion pattern on page 57. This comes with a chocolate, reseda, jonquil yellow or turquoise ground, the medallion in contrasting color. Or you may have a handmade rug in Greek key design in any color, the pattern formed by different pile levels.

Finally, don't forget that you will lengthen the life of your floor covering by a rug cushion underneath that not only makes the carpet or rug wear better but adds vastly to the luxurious feel. And the latest cushion has been mothproofed, making it doubly practical.

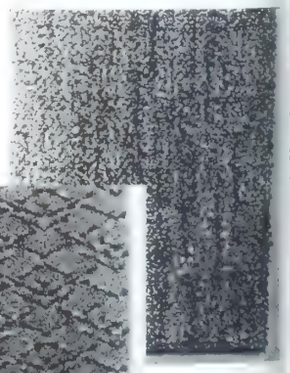
WHAT TO LOOK FOR IN BUYING RUGS

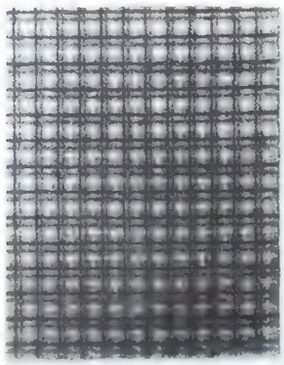
Before buying a rug or carpet it's a good plan to know something about the various weaves. So here are a few simple facts that we hope will help you. In general, the things that determine quality in a carpet or rug are:—

(a) Closeness of the weave
(b) Height of the pile
(c) Quality of the yarn
(d) Clearness of the colors and design, which depends on wools used, dyes and construction.

(*Continued on page 92*)

BELOW, Hightstown plaid, brown and beige. Carpet and rug widths: Macy's. Next, Cochrane's textured plaid rug in rust: Ludwig Baumann. Right, Firth broadloom in rust tones, cut and looped pile gives tweed texture: Stern's









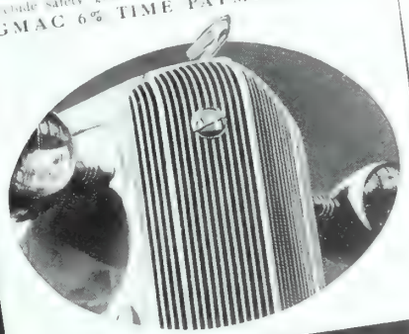
NO OTHER CAR IN THE WORLD HAS ALL THESE FEATURES

Valve-in-Head Straight-Eight Engine • Anolite Pistons • Sealed Chassis • Luxurious "Turret Top" Body by Fisher with Fisher No Draft Ventilation • Tiptoe Hydraulic Brakes • Knee-Action Comfort and Safety • Torque-Tube Drive • Automatic Starting, Spark and Heat Control • Built-in Luggage Compartments • Front-End Ride Stabilizer

★ ★ ★ ★

$765 to $1945 are list prices of the five Buicks at Flint, Mich., subject to change without notice. State taxes and special accessories groups at extra cost. All Buick prices include safety glass throughout as standard equipment.

GMAC 6% TIME PAYMENT PLAN



"I can break down, now, and admit it . . .

"I like that satisfying feeling of cozy well-being that comes from having really nice things to use and enjoy!

"I like a car I can believe in—be sure of —have no mental reservations about when I tell my friends how grand it is!

"I'm tired of 'almosts'— of little cars strutting like big ones—of glitter masquerading as smartness — of style that relies on tricks instead of taste.

"Perhaps it's because I grew up with Buicks, but I want a car with something more durably solid to it than a bright and perky look or a brisk and bouncy manner!

"Yes, it feels good to be back in a Buick —instead of something that's just a little short of what a car might be."

IT'S A HARD thing to put down on paper this feeling one-time Buick owners have about owning Buicks again! It's something you'll never quite understand until you slip one through a crowded street or thrill down an inviting straightaway. There's a solid earth-hugging, mile-skimming feel to it, a restful lullaby comfort in it, a bracing pride of possession in handling a new Buick that seems to say bad times are all behind you and the future holds much to enjoy!

So don't just look at the new Buicks! Please put one through its paces! Leave the brass-tack queries, the nuts-and-bolts questions to be answered when you get back—take a fifteen-minute vacation and see what a lift you get from the thoroughbred behavior of a truly honest, magnificently able automobile.

Buick 8

WHEN BETTER AUTOMOBILES ARE BUILT BUICK WILL BUILD THEM

"I bought Fostoria American because it was so inexpensive . . . but I use it for parties because it is so beautiful"





AND that's really the reason Fostoria "American" is the country's most popular tableware—it's inexpensive and it *is* beautiful! With their diamond shaped facets, Fostoria "American" pieces adorn today's tables with the same charm and brilliance that brought fame to the Colonial craftsmen who created their crystal masterpieces a century and a half ago.

Hard, everyday use is no disaster to this rugged Early American pattern. It's sturdy, but at the same time, it makes a stunning table setting for luncheons, and dinners too.

You can see this characteristically American tableware at your nearest glass or department store. All the pieces are very moderately priced; the lovely stemware, for example, being only $3.75 a dozen. Occasional dishes range from 25¢ to $2.50 each for the largest ones.*

For further information about the "American" line, write to Fostoria Glass Co., Moundsville, West Virginia, and ask for Folder No. 13.

** Prices slightly higher in the West.*

Fostoria

THE GLASS OF FASHION

WEEPING TREES

(CONTINUED FROM PAGE 60)

trunk closely. Either form is so exotic—some specimens of these trees look actually "upside down"—as to look out of place in ordinary surroundings, but perfectly suited for a Japanese effect, or in a rock garden of the extremely picturesque type.

The Prostrate Spruce (*P. excelsa procumbens*) is a creeper rather than weeper, but in suitable locations actually grows down-hill, giving a perfect weeping effect. In a rock garden of the Japanese type there are few things so striking. There are also weeping forms of the Blue Colorado Spruce (*P. pungens glauca*) which in picturesque settings are even more effective than the Norways.

HEMLOCK ADVANTAGES

The weeping forms of the Hemlock, like those of the Spruce, are small as compared to the ordinary species. Their general effect, however, is less extraordinary and exotic, because the common Hemlocks are rather pendulous in habit. For this reason the weeping Hemlocks can be employed with less danger of striking a discordant note than can the Weeping Spruces; nevertheless they belong in the "extremely picturesque" category of plant material.

Sargent's Hemlock (given in the books as both *Tsuga canadensis sargenti* and as *T. C. pendula*) is a flat-topped, almost table-formed type, growing only four or five feet high, with horizontally spreading branches drooping almost perpendicularly at the tips—an interesting and remarkable plant form, and very beautiful, though it does not sound so in the description. There is, however, another irregularly upright form attaining a height of six to eight feet, which gives an entirely different effect, a sort of series of short cascades of greenery. This type is rare, and apparently without a name, but well worth searching out for anyone who seeks something at once unusual and intrinsically worth while.

While there are weeping types of some of the Pines they are little used and not generally propagated. One of them, the Weeping Austrian Pine (*P. nigra pendula*) is certainly a tree of outstanding character, seemingly worthy of wider use. The Weeping Japanese Pine (*P. densiflora pendula*) is enchantingly picturesque. There are weeping forms also of the Scotch and of the Yellow Pines—*P. sylvestris* and *P. ponderosa*.

Weeping forms of the smaller evergreens, such as the Redcedars and Larches, are taller-growing than those of the big evergreens, probably because they represent a less violent variation from the type. The Weeping Redcedar (*Juniperus virginiana pendula*) is an extremely graceful and delightful tree, and certainly worthy of much more general use, for it demands no exotic setting to seem in place. It attains a height of 8′ to 10′ and makes a charming specimen for small plantings, developing decided character.

Exquisitely beautiful is the Weeping European Larch (*Larix europea pendula*), particularly in the Spring when the little apple-green tufts are hung like tiny fairy lanterns all along the boughs. Of course, its foliage beauty is not carried through the Winter. Nevertheless it is easily satisfied, succeeding even on sandy or gravelly soils, and is a more rapid grower than many of the other weeping conifers, so it merits much more attention than has been given it. There is also a weeping form, seldom grown, of the American Larch (*L. laricina pendula*) which is supposed to be a hybrid.

It is among the deciduous trees that the most imposing of the weepers are to be found. The Willows, of course, take first place. Best known is the Babylon Weeping Willow (*Salix babylonica*), a favorite for waterside planting, but thriving and making extremely rapid growth in any ordinary soil. Though commonly planted as a single specimen, it is even more effective in groups. Of even larger proportions is the Thurlow Weeping Willow (*S. elegantissima*) which, though making a fifty- or sixty-foot tree, always retains its delicately graceful appearance, with slender, hanging branches of yellow green. In the Weeping Golden and Weeping Wisconsin Willows the color of the bark adds its charm. There are also several smaller forms such as the Weeping Goat Willow (*S. caprea pendula*).

Most dignified and impressive of all weeping trees perhaps is the Weeping Beech (*Fagus sylvatica pendula*). This fine tree shows great character even when small, and an old specimen is an imposing and dominant feature in any planting. The Purple Beech, too, may be had in weeping form. Like the Willows, the Weeping Beeches never seem out of place with other trees, for the Beech naturally has many downward-growing branches—in fact, in a Beech wood it is not an uncommon thing to find occasional trees that are almost weeping in habit.

BIRCHES AND OTHERS

Most slenderly graceful of all weeping trees are the Weeping Birches. The cut-leaf form (*Betula alba gracilis pendula*) is a favorite lawn specimen, but so decidedly a horticultural achievement that for landscape planting with other trees the regular foliaged type is to be preferred.

Little known but extremely decorative and picturesque is the Weeping Mountain Ash, which in foliage and fruit is like the regular form, with branches of irregular, almost grotesque growth sweeping to the ground. The craziest of all the weepers in branch formation, however, is Teas' Weeping Mulberry. It always remains a small tree, but with each passing year the branches attain a more picturesque character. As it will stand any amount of pruning it can readily be shaped at will to anything from a quite formal specimen to an extremely weird Japanese effect. Of all "little trees," for little places, it is one of the most accommodating.

The Weeping Japanese Cherries, during their bloom season, are the most beautiful of all small trees, but their general effect, at least while they are young, is more that of flowering shrubs than of trees. With age they attain more marked character, and for many situations, especially in the small garden, they are indispensable.

Gorham's Newest Eventide in Sterling

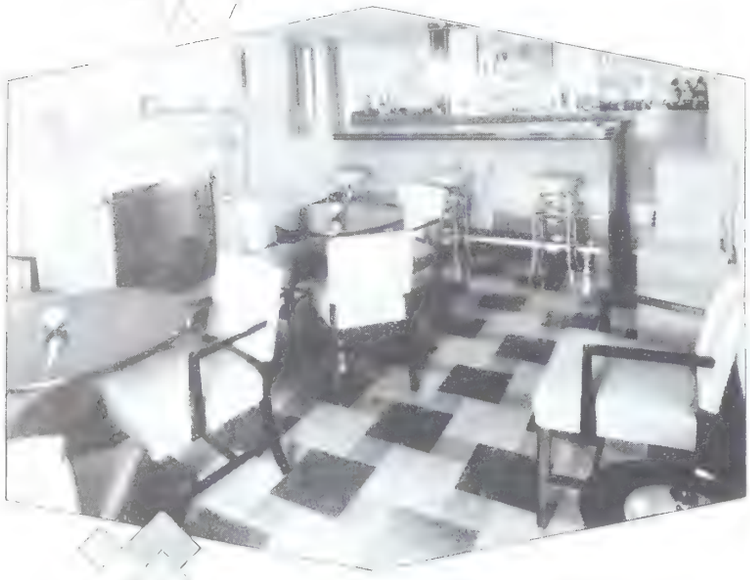


• Eventide has those slim modern lines which lend so much charm to "little dinners." In more elaborate settings, its decorative motif gives it the distinction you want. • Modeled by gifted craftsmen, each piece has that perfection of weight and balance which makes it solely Gorham. • Start your Eventide set with a service for four or six persons. It can be added to, even one hundred years from now. • Your leading jeweler is showing Eventide, together with 27 long-loved Gorham patterns. The Gorham Company, Providence, R. I. . . . since 1831.

A PATTERN RICH AND FORMAL— WITH DISTINCTLY MODERN LINES

GORHAM *Sterling*

My dear, I never worry about my floors!



AZROCK
CARPET TILE for MODERN FLOORS

. . is the reason today's homemaker need not worry about carelessly dropped cigarettes or heavy scuffing heels on her best floors. This fire-resistant, exceedingly durable tile maintains its fresh beauty and permanent coloring under the hardest usage. It's shock-absorbing resilience provides walking comfort and reduces noise. Moisture-proof, sanitary, easily cleaned, AZROCK is built for service . and peace of mind!

An array of beautiful colors and different sizes irresistibly invite individual floor patterns. And AZROCK costs no more than many ordinary floor coverings!

National Better Floors Week April 20th 1936

UVALDE ROCK ASPHALT CO.,
San Antonio, Texas

I'm planning to install new floor coverings in my home. Without obligation to me, please send me more information concerning AZROCK CARPET TILE; also the name of the distributor in my district.

Address

OUR IDEAL HOUSE

(CONTINUED FROM PAGE 40)

foundations and carried up the wall to a height of 1'6" above the wood sill. Overlapping this fabric by 6 inches, sheathing paper was applied to all exterior walls. For this purpose, heavy 30-lb. asphalt impregnated roofer's felt was used. This construction is useful not only as an aid to wind-proofing and insulation but also inhibits the passage of moisture through the walls.

ROUGH FLOORING. All floor joists were covered with a rough flooring of ⅞" x 6" sound yellow pine, laid diagonally and well nailed to each bearing point. The boards were spaced ⅛ inch apart in order to accommodate any shrinkage, or other slight movement without causing the floors to squeak. All butt ends of the rough flooring were cut diagonally for full bearing on the joists.

BRICK. Our Ideal House owes much of its attractive appearance to the care with which the architect selected the materials that went into its construction. The brick veneer which covers the frame furnishes a good example of this important attention to detail. To some people, a good brick is a good brick for any purpose. Actually there is a very wide range of good brick but not all of them are equally suitable for a specific type of design. They differ in size, color, and texture and should be selected with great care in order to find the type that harmonizes most suitably with the character of the house. In our house we have used a Colonial Antique brick size 8¼" x 2¼" x 3½", made in moulds by I. L. Stiles and Son. The brick is laid with flush weather struck joints, roughed.

STUCCO. Where stucco is used—for example, on the ceilings of the veranda and the loggia—three coats were applied on galvanized diamond mesh metal lath. The finish coat is oyster white in color and is brought to a rather smoothly textured float finish called "Colonial". This coat was made of "Artstone" Exterior Stucco, made by the Artstone Rocor Corporation.

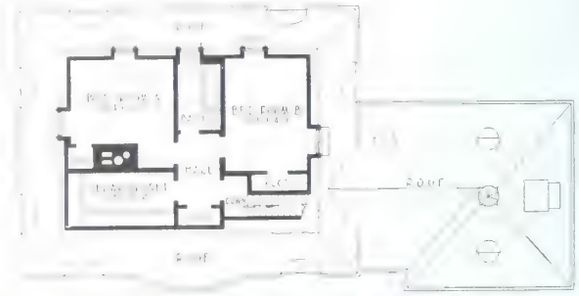
ROOFS. The desirability of a permanent, fireproof roof was not overlooked in the design of our Ideal House, nor did the architect underestimate the ability of a roof to aid or to mar the appearance of the building. The roofing material selected is a crude shingle tile, 6" x 12" manufactured by the Ludowici-Celadon Co. The colors are a range of soft weathered reds; the texture of the shingles is irregular and uneven, so that the hand-made character of the material is readily discernible. The tile was laid to a slightly staggered butt line, with an exposure of approximately 5 inches, and the various shades were uniformly blended over the area of the roof, avoiding any possible effect of spottiness.

The tile is laid over asphalt roofing felt, manufactured by the Barrett Company. The felt is fastened with non-rusting galvanized nails while the tile is secured with more permanent copper nails.

The flashing throughout is of 16 oz. soft rolled copper.

The flat deck portion of the roof, over the main house, is covered with Barrett Company Built-up Roofing, applied in strict accordance with the man-

(*Continued on page* 88)





ABOVE is shown the attic plan for our Ideal House. It will have two bedrooms, a large cedar closet for storage and a conveniently placed bathroom. Thorough insulation protects this suite of rooms from excessive temperatures. The photograph shows the southwest corner of the game room in process of construction. The bat-type of insulation, four inches thick, is in place between the wall studs. Notice the steel casement windows, used throughout the basement

THE ACCEPTED BEST
. . costs less to own!



Research Keeps General Electric Years Ahead

YOU can depend on a G-E to give you efficient, trouble-free service for years on end. Priced within the reach of every family—it now actually costs less to own. For economy—choose a G-E. Remember: General Electric introduced the famous sealed-in-steel mechanism that requires no attention, not even oiling; the all-steel cabinet; the stainless-steel super-freezer; sliding shelves; and countless other features. Constant research in the world's greatest electrical laboratories keeps G-E years ahead—assures you the finest refrigeration service money can buy. The G-E Monitor Top was the first refrigerator with more than a one-year guarantee. Today all G-E Refrigerators with the sealed-in-steel mechanism carry 5 Years Performance Protection.



Every Proved Feature

● The new G-E models offer all the latest convenience features: temperature control and defrosting switch, sliding shelves, interior lighting, foot pedal door opener, quick releasing ice trays, stainless-steel super-freezer, vegetable compartment, and stainless porcelain interiors with rounded corners.



All Types—Models—Sizes

● The new 1936 G-E Refrigerators are now on display at your General Electric dealer's. They are more beautiful than ever, more efficient and even more economical. The silent, General Electric sealed-in-steel mechanism with forced feed lubrication, now gives "double the cold" and uses 40% less current than ever before.



"My household budget being a modest one, an electric refrigerator was an important purchase in our home. Friends who had already owned G-E Refrigerators for years told me I would always be glad I bought a G-E—and I have. Its unfailingly perfect service has now long been accepted just as a matter of course, for it has never required attention."

—Mrs. Beatrice McCarthy
New York City

(This is not a paid testimonial)

G-E Costs Less to Own

● On an average of EVERY MINUTE IN EVERY DAY, somebody buys a new General Electric Refrigerator. You will find G-E's in the modest homes of small wage earners as well as in the luxurious homes of the well-to-do, for *it costs less to own a G-E.*

There is a General Electric Refrigerator to suit you exactly. Three different cabinet styles—Monitor Tops, Flatops, Liftops—all with the famous sealed-in-steel mechanism. Prices are as low as $79.50 at the factory.

For your nearest General Electric dealer see "Refrigerator—Electric" in the classified pages of your telephone book. General Electric Company, Section K4, Nela Park, Cleveland, Ohio.

YOU'LL ALWAYS BE GLAD YOU BOUGHT A GENERAL ELECTRIC

GENERAL ELECTRIC

ALL-STEEL REFRIGERATORS

BE MODERN . . . WITH POLISHED PLATE GLASS IN *Color*

Glass has long been recognized as the dominant element in almost every decorative scheme. With new colors, its most modern development, glass becomes more important than ever. Its changeless and enduring beauty achieves a new and greater glory. Deep or delicate blues. Peach. Green. Picture to yourself how colorful plate glass will enhance your rooms when used as mirrored table tops, mirrored screens and panels, wall and overmantel mirrors. There are dozens of ways in which this newest decorating medium can add richness and warmth to your home. Ask any L·O·F glass distributor for details. Libbey·Owens·Ford Glass Company, Toledo, Ohio.



LIBBEY · OWENS · FORD

Quality Glass

OUR IDEAL HOUSE

(CONTINUED FROM PAGE 88)

HEATING AND AIR CONDITIONING. Maximum comfort, with a minimum of attention to equipment, was recognized as a primary requisite in the construction of the Ideal House. Having provided a high degree of insulation, the architect was consistent in selecting a modern system of heating and air-conditioning. The system chosen was designed and manufactured by the American Radiator Company and embodies several features which, we feel, will be of interest to our readers. The boiler is their Model 11, the oil burner is Model P-9 manufactured by the Petroleum Heat and Power Company especially for use with the model boiler mentioned above.

Mechanically, the system is composed of a vapor orifice heating system, which maintains comfortable temperatures in winter, and a number of strategically placed air mains which supply the other factors of air conditioning—air motion, air cleaning, and humidification. Summer cooling is not, at present, provided, but could be added without altering present equipment. This system is termed "integrated"; the two elements operate independently, but interact for an integrated result. The basement floor plan on page 39 shows the air mains in the Heater Room. Dotted lines show their position in the basement.

In operation, this system supplies air (humidified when required) at approximately room temperature through the air mains. This air is gently circulated through the house and recirculated through the air conditioner where it is filtered. The radiators and convectors take care of the actual heating, and are provided with what are called "orifice metering valves" which make each radiator or convector easily adjustable to supply exactly the amount of heat required in a given room. For example, because different degrees of activity make different temperatures desirable, you might want to keep your dining room at 75, your living room at 70; and your kitchen at 66. The orifice system in the heating equipment of our house permits this difference to be maintained, even though one thermostatic control governs the entire plant. It is simply a matter of adjusting the valves so that the openings from the steam pipes to the various radiators and convectors are made as large or small as may be necessary to meter the desired amount of heat to each one. By this method the pressure throughout the system is so distributed and equalized that all radiators fill simultaneously, eliminating the problem of rooms that are slow to heat. Likewise, when outdoor temperatures are moderate and necessitate only a small amount of steam in the radiators, the orifice system maintains the proper ratio in each radiator, preventing some rooms from becoming too warm while others are robbed of all their heat.

The thermostat which controls this heating system is divided into two parts. One operates on room temperature, in the conventional manner, while the other operates on the temperature of the iron radiator. This device maintains sufficient steam in the radiators to prevent them from becoming cold, thereby accelerating response when the temperature of the house falls below the required degree, and preventing stratification of air, which results from cessation of air movement when radiators become cold.

PLASTER. All surfaces to be plastered, other than where the plaster was applied directly to masonry, were lathed with an expanded metal lath. The lath was lapped at least 4 inches on each side of the angle at all corners to insure a firm, strong base at these points and to guard against cracking of the plaster. All exposed corners are furnished with metal corner beads to safeguard against chipping. All plastered walls, ceilings, etc., were given three coats, scratch, brown and finished coat. Where tile was used, the wall back of the tile was given a scratch coat of cement plaster. For finished plaster work, the American Building Products Corporation's "Granitex"—a hard, quick-drying product—was used. The plaster used in the two preliminary coats was made by the Atlantic Gypsum Products Co. The special plaster spandrels in the living room ceiling were executed by Jacobson.

LANDSCAPING. Following the suggestions of Lawrence Grant White, as reported in the first story about the Ideal House, in our July, 1935 issue, H. J. Marquardt, landscape architect, has drawn up a most interesting landscape plan which will be described in a later issue.

HOUSE & GARDEN'S BOOKSHELF

RHODODENDRONS AND AZALEAS. *By Clement G. Bowers.* New York: The Macmillan Company.

Here is the last word on a supremely important plant family, spoken with authority, appreciation and a thoroughness which, while exhaustive, never becomes stilted or wearisome. With a success as conspicuous as it is rare, Dr. Bowers has clarified the Rhododendron race for all, be they botanists, professional growers or mere amateur gardeners and lovers of plant beauty. Not only is his treatment of the subject exceptional; it is presented in a format which is at once dignified and attractive, both as to typography and illustrations. From every standpoint an outstanding volume.

It is difficult to summarize *Rhododendrons and Azaleas*—condensation of its many angles is too likely to give a restricted impression of its scope. Perhaps, though, it would be fair to say that it is especially important for its chapters on propagation, culture and garden uses; its method of setting forth the various Rhododendron series and their respective characteristics; its descriptions of the numerous species, varieties and hybrids; and for the excellent water-colors which are freely dispersed through the pages.

(*Continued on page* 98)



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has an American Radiator
Conditioning System

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MORE THAN ORDINARY HEATING

This year build your dream house — or buy it — for in 1936 it can contain amazing inventions that produce conditioned comfort you never imagined could be yours.

As modern as air conditioning may be, it is *only one* of the many benefits American Radiator is now ready to put in your home. Not only does this new system provide air conditioning — with its forced circulation of air, filtering of dust and dirt, and humidification — but it also supplies many other equally important elements of home comfort conditioning.

In winter it provides a source of sun-like radiant heat in every room, pouring forth warmth which is unaffected by drafts of air. Special controls rapidly speed fresh heat whenever it is needed. It brings modern design radiators which are recessed in walls or hung inconspicuously beneath windows in harmony with your decorations. Hot water for kitchen and bath is ready any minute of the year, winter or summer. It uses coal, oil, or gas for fuel. Everything can be controlled automatically, so that without attention your home becomes the house where summer stays all winter.

De Luxe systems reveal niceties of construction, convenience, and finish that meet the requirements of the finest homes. *Standard* systems retain the essential parts and services, but are priced so low that they can be included in very inexpensive houses. Both can be purchased on a Government approved finance plan, which requires no down payment.

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Before you build this year — before you buy — send for the new, free book "This New Comfort". Read it. Learn about the many things an American Radiator Conditioning System can do in your home. Make your house a truly modern house.



SEND FOR THIS BOOK OF INFORMATION. Tell if you are interested in a Conditioning System to be used in a new house you are building, or one you now own.

Old houses as well as new homes can be equipped with an American Radiator Conditioning System.

RADIO. Listen in every Sunday evening at 7:30 E.S.T. to "American Radiator Fireside Recital," on WEAF—National Broadcasting Company Red Network.

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Traditional Reed & Barton loveliness, in the modern manner. Thoroughly individual. And for those who lean to simplicity, only the required minimum of ornamentation.

Interpreting so skillfully the decorative mood of the moment, *Jubilee* may well become the sterling classic of its era — as have other Reed & Barton patterns. It will always be smart, never common. See it, in the actual sterling, at your jeweler's.

REED & BARTON Silversmiths TAUNTON, MASS.

MORE RUG NEWS

(CONTINUED FROM PAGE 82)

While changes in decorating fashions and developments in mechanical ingenuity have brought immense variety to American-loomed wool pile carpets and rugs, most floor coverings belong to four families of weaves—Wilton, Axminster, Chenille and Velvet. Here are a few quick definitions of these four main types.

Wilton: An excellent, long-wearing fabric with a closely woven pile. Due to the method of weaving, Wiltons have several layers of wool "buried" under the surface, in addition to the wool which appears in the pile, forming a thick, wear-resistant cushion. Wiltons are made from both woolen and worsted yarns. Worsted Wiltons, made of lustrous, fine, long-fibred yarns, are the most enduring, resilient form of Wilton you can obtain and are consequently somewhat higher priced. Wool Wiltons, made of soft, bulky yarns, contain short wool fibres and, since the yarn is not so fine, cannot be woven as closely as a Worsted Wilton. Look at the back of a Wilton rug or carpet. The closer and firmer the weave is, the better the grade. A worsted Wilton may have as many as 13 up and down rows to the inch; a Wool Wilton, 9 or 10. These are distinguishing characteristics which will be apparent upon careful examination.

FOR CUT WEAVE

Axminster: This weave most closely approaches the Oriental method of hand-knotting. The tufts, made of woolen yarn, are inserted by machinery and firmly bound into the backing. Axminsters have a thick, long pile, ranging from 1/8 to 3/8 of an inch high. Closeness of weave is important and you can judge an Axminster by the number of rows of tufts to the inch. A high-grade Axminster may have as many as 11 rows to the inch; an inexpensive quality as low as five. These are visible if you examine the back. Also you can tell an Axminster by the fact that its stiff jute backing allows it to be rolled lengthwise without difficulty, but not crosswise.

Chenille: French for caterpillar, the term derived from the thick, fuzzy strips which are woven to form the surface. This is the aristocrat of floor coverings, the most luxurious and longest-wearing wool-pile fabric made in America. The pile is high and thick, sometimes a full inch deep. Chenille can be woven in any design and color, any shape, any width up to 30 feet. For this reason it is the ideal fabric if you want a specially designed luxurious floor covering. Quality and amount of wool used, closeness and firmness of weave and depth of pile are the things to look for.

FOR SOLID COLORS

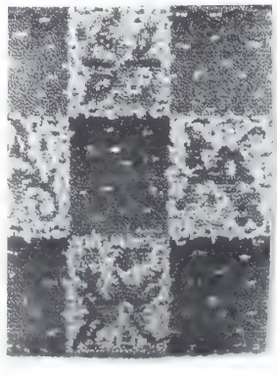
Velvet: Smooth, tightly woven pile, similar in appearance to Wilton, but less costly, as most of the wool goes into the pile of the rug. Quality of yarn, height of pile and closeness of weave are the determining factors. On the back you can count the number of rows to an inch. Best quality velvet will have 10 lengthwise rows to the inch. Velvet construction is used in most of the solid color broadloom carpets and rugs which have become so popular today.

Broadloom: Any seamless carpet which is woven on looms wider than the old 27 or 37 inch narrow looms. Broadloom today now comes in standard widths of 9, 12, 15 and 18 ft., in patterned effects as well as in a wide range of excellent plain colors. Look on pages 54 and 55 for some of the latest tints.

In general, when you buy a rug, look at the back. On the back you can count the number of rows to an inch. The more rows, the finer the rug. Examine the depth of pile, as this is an indication of the amount of wool used. Also see how close the tufts are, as the closer the tufts the better the quality of the rug. Remember that there are various grades in each type of weave, so insist on a good quality as it will mean economy in the end.

Finally, the name of a reliable manufacturer is your best guarantee that the rug you purchase will give you what you expect in the way of long life and satisfaction. As in anything else, the buying of "a pig in a poke" is likely to prove a disappointing adventure.

BELOW. Bigelow reproduction of an old hooked rug, soft colors on blue: Altman's. Next. Carpet, white gardenias and green leaves on plum: A. Kimbel & Son. Right. Carpet, Empire medallion in brown on yellow ground: Diane Tate & Marian Hall





...but CANNOT WITHER



Because...even while you read this advertisement ..something is beginning to wither right in your own kitchen. We mean your electric refrigerator.

For years it has been delivering refrigeration ..dependable enough, in truth, but refrigeration without a thrill. And now it is a refrigerator for which you will have lost all pride of ownership.

What has aged it? Why are you suddenly being old that the old "box" is ready for the second-hand man? Because, with the 1936 DeLuxe Kelvinator, household refrigeration has taken a long stride forward.

You have never before heard of a refrigerator with a written Certificate of Low Cost of Operation.

You never saw a refrigerator that kept its food compartment constantly and automatically at a perfect temperature ... that had a thermometer *built in*, to prove its perfection...that purified the air in the food compartment, circulated it to every corner of the cabinet, and kept its interior absolutely odorless.

And then ... another Kelvinator development moistens the air to the dew point so that fresh vegetables are revived and revitalized.

There's speed-freezing in every ice tray ... the Kelvinator kind of ice trays that can't stick fast. And from *every* tray, ice cubes pop out of flexible rubber molds, when and where you want them.

For freezing and storing such things as game and fish and frozen desserts...special, roomy compartments are provided.

As a lover of beauty, you'll like, too, Kelvinator's idea of calling in Count Alexis de Sakhnoffsky to aid in designing the cabinet itself.

But these are just the high spots. You must see the new DeLuxe Kelvinator. But ... don't saunter into a dealer's store with the idea of just looking. The old pioneer spirit that made you buy your present refrigerator is bound to descend on you again. It's irresistible. And so is the 1936 Kelvinator.

• • •

Kelvinator Corporation, Detroit, Mich. Factories also in London, Ontario, and London, England.

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You have a room, for example, whose walls seem to crowd in on you—an oppressive room. You cover its walls with this airy, beckoning pattern. And instantly the crowding walls melt away and your room discovers a new spaciousness. Only wallpaper can do that! *Strahan's new pattern No. 7243 is available in an extraordinarily wide range of colors—from the palest pearl grey to deep brown.*

THOMAS STRAHAN

Company

Chicago Showroom:

SILVER IN DECORATION

(CONTINUED FROM PAGE 64)

Watson punch bowl placed on a high pedestal to act as an indirect light. At 12 we have candlesticks by Rogers Lunt & Bowlen wired and lightly shaded to make efficient lights for the powder room dressing table: Both from Brand Chatillon. The standing frame from International Silver Company has given up its photograph to hold an auxiliary mirror.

The objects selected for the drawings on page 64 are from the following sources: Sketch 1. Gorham Company's sterling silver tea tray and shell-shaped ash tray from Black Starr & Frost-Gorham. 2. R. Wallace & Son's sterling silver water pitcher from Ovington's. 3. The porringers are made by International (left), and by Rogers Lunt & Bowlen (right), the latter from Brand Chatillon. These are reproductions of [illegible] silver. 4. Sterling loving cup by the Gorham Co. from Black Starr & Frost-Gorham. 5. Candlestick, Early American in feeling, made by Frank W. Smith: From Udall & Ballou. 6. Reading from left to right: Low candlestick of the Modern Classic pattern made by Rogers Lunt & Bowlen from Brand Chatillon. The next two are Alvin's graceful designs from Wanamaker's. The bowl is by Blackinton and can be had from Altman's. The next design is by the Watson Company: Brand Chatillon. Wallace's tall candelabra in plated ware is shown at the back of the table: Macy's. International's octagon design is next. Blackinton makes the simple model at the extreme right: Altman's. The flower vase shown in sketch 7 is by the Towle Manufacturing Co.: From Udall & Ballou. Sketch 8 shows a Classic trophy in plated silver by Reed & Barton. Shown at 9 are "Buddy Vases" in Concord sterling from Altman's. The small trays are sterling by Reed & Barton. Sketch 10 shows Towle's Revere bowl on the top tier. Next comes F. W. Smith's sugar and creamer from Udall & Ballou. On the lower tier, left to right, appear a child's cup from International, and two by Gorham from Black Starr & Frost-Gorham.



BULBS FOR SUMMER

(CONTINUED FROM PAGE 76)

[illegible] Autumn and stored in sand over the Winter [illegible] place.

Much like it but altogether of more circumstance, a little taller, a little less careless of port, the flowers a little larger, appearing indeed, like small slightly dishevelled Madonna Lilies, is St. Bruno's Lily. This was once known [illegible] but answers now to the more correct name of *Paradisia liliastrum*. Though sometimes found growing with St. Bernard's Lily this is a more strictly alpine plant, often climbing the mountains to a height of more than six thousand feet. According to Correvon it haunts "the fresh meadows of the mountain regions all over Europe and especially in the south, where it covers large spaces in such abundance that at flowering time the soil seems to be covered with snow". Also, it floods the thin air, as it does the less rarefied atmosphere of lowland gardens, with a scent very like that of the Madonna Lily. The flowers are borne in a loose raceme on slender stems that arise from amidst grassy recurving leaves. They are pure white and of a delicate, almost transparent texture, with a green spot at the tip of each segment.

This [illegible] old delight in gardens for it is said to have been grown since 1629. St. Bernard's Lily was named for the gentle founder of the famous hospice, highest habitation in the Alps. St. Bruno's Lily commemorates the name of the founder of the ancient and austere order of Carthusian monks who dwell in the lonely valley of Chartreuse in the French Alps—La Grande Chartreuse—out of whose "agreeing spirit of uncommunicativeness" was born, among other things, the pale green and aromatic seductions of that "amiable temptation", Chartreuse.

Like St. Bernard's Lily it may be grown in clumps in the rock garden where a little height is desired, or along sunny well-drained borders, the bulbs planted a few inches apart.

Zephyranthes is an American genus belonging to the Amaryllis family, having about sixty species that have been described, and doubtless many more that have eluded this attention. But very few of them are in general cultivation or easily procurable. They are found in the southern part of the United States, in Guatemala and Mexico, and in many parts of South America and the West Indies. The flowers are funnel-shaped, borne on slender hollow stems, and are of two general types. Some have rather the appearance of Crocuses, others look like small Lilies. The foliage is narrow and grassy, the small bulbs truncated. In cold climates the bulbs may be planted out after danger of freezing is past, and make a charming effect when grown in little close colonies in the rock garden, or used to edge borders of Sum-

(continued on page 96)



As a conversation is maintained——so should a letter be written. Such was Mr. Cowper's definition; such was the manner of writing letters, so rich in personality, in the eighteenth century.

Reminiscent of this age, with all its leisurely ways, are the letter papers which Crane has made for your use this spring. They are known to your stationer as English laid papers, which means they have a pronounced pattern simulating the screen of the mould when all papers were made by hand. Many of the hand processes—and the use of rags and rags only in the making of paper—are still part of the Crane tradition and always will be. Ask for these new papers by Crane under the name of Rillette. You may have them in Moonstone Grey, Wedgewood Blue or Naturel, with deckle edges, plain, or bordered, as you choose. For your satisfaction and assurance look for the name Crane in the paper • MADE IN DALTON, MASSACHUSETTS SINCE 1801.

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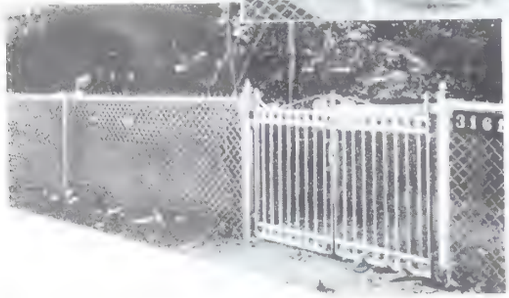
For Residences: [illegible] Anchor Chain Link Fence of Bethanized Wire is sturdy, weatherproof, unobtrusively ornamental. And it will last years longer because the wire is strongly armored against corrosion by chemically pure zinc



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Special Enclosures: On large estates—for tennis courts, swimming pool and [illegible] enclosures, kennels and poultry runs—Anchor Chain Link Fence of Bethanized Wire combines [illegible] appearance with many extra





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BULBS FOR SUMMER

(CONTINUED FROM PAGE 94)

mer flowers, as most of them flower off and on throughout the Summer and Autumn, being especially floriferous when a hard rain follows drought. They like a well-drained, nourishing soil and a sunny situation. I have grown eight kinds and all save one have proved amiable and easy.

Since childhood I have known the white-flowered Atamasco Lily, *Zephyranthes Atamasco*, for it grew in masses in our old Maryland garden, where it was hardy in a warm border against a Grape arbor, the foliage remaining green over the Winter. We also grew a pink kind indoors in pots. This, I suppose, was *Z. carinata* (illustrated on page 76), or possibly *Z. rosea*. Their name, Flowers of the West Wind, always seemed to me among the prettiest of flower names, and these little "Lilies" wear it with the utmost grace. They are also known as Zephyr Flowers and Fairy Lilies. The rock gardener who does not make use of them to brighten his late Summer landscape is missing a rosy opportunity.

Ajax is a bright yellow kind that has the appearance of a Crocus craning its neck to look about. *Z. Atamasco* is of the Lily type, larger and more substantial, and it is perhaps the hardiest. It grows wild from Virginia to Florida and westward to Alabama and Mississippi. The flowers are white opening from pinkish buds and are produced singly. It haunts woods and meadows where it flowers naturally in the late Spring. In the garden it is the first to bloom. In *Z. candida* we have another Crocus-like kind hoisted on a long tube-like stem. It opens white from rosy buds in the late Summer and blossoms industriously into the Autumn. It comes from marshes along the La Plata River.

Z. carinata is a lovely species from Mexico. The flowers are soft pink with a green perianth tube, and the grassy leaves are tinged with red at the base. It flowers in Summer. *Z. longifolia* has small, bright yellow, bronze-tinged blooms. It is found growing wild in Texas, Mexico and Arizona. *Z. rosea* is small and very pink, the flowers an inch long on slender stems. It is from mountains in Cuba and flowers late in the Summer and Autumn. *Z. texana* is a native of Texas. It is warm yellow in color, deeply flushed on the exterior with copper-red. It flowers late. *Z. Treatiae*, a pure white, large-flowered species that turns pink as it matures, has evaded my advances. It belongs to Florida and Georgia, and I believe requires damper conditions than I have given it.

In back country neighborhoods the Flowers of the West Wind are a favorite medium of exchange among the housewives. Often they are to be found in every dooryard over a wide area of countryside, edging round beds in the rough grass or grown in tin pails, or even in tin cans, when they are used to ornament the front stoop or stand upon a tree stump in the yard.

A good deal like the Fairy Lilies is *Cooperia Drummondi*, native of Texas and Mexico. They are called Rain Lilies from their habit of springing up after a shower. And they have another pleasing idiosyncrasy—they flower in the cool of the evening, and when the little salver-shaped white flowers on stems five or six inches long open from pink buds they give out a delicious spicy fragrance. Very nice, these, in the rock garden planted three inches deep and as much apart, in sunny situations. The flowers are of good texture and last several days in perfection.

Chlidanthus fragrans seemed to me a splendid find. It is a native of the Andes of Peru and like Cooperia, be-

(*Continued on page* 98)



ABOVE. Upper photograph, *Zephyranthes candida*, a delightful Zephyr Lily with white blossoms opening from rosy buds in late Summer and Autumn. In the lower picture is a group of *Sternbergia lutea*, golden and Crocus-like, and reasonably hardy near New York



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You see the luxurious quality of Mohawk Percale sheets and pillow cases in their sparkling snowy-white sheen. You feel it in their lovely, soft-as-silk texture.

Mohawk Percale sheets are modern miracle sheets in economy as well as smartness. They are 40% finer woven than ordinary muslin sheets—which assures long wear—yet they cost only a few cents more. And their lighter weight reduces laundry bills (at average pound rates) $5.85 a year for each bed; also makes home laundering easier. Ask for them at your favorite department store.

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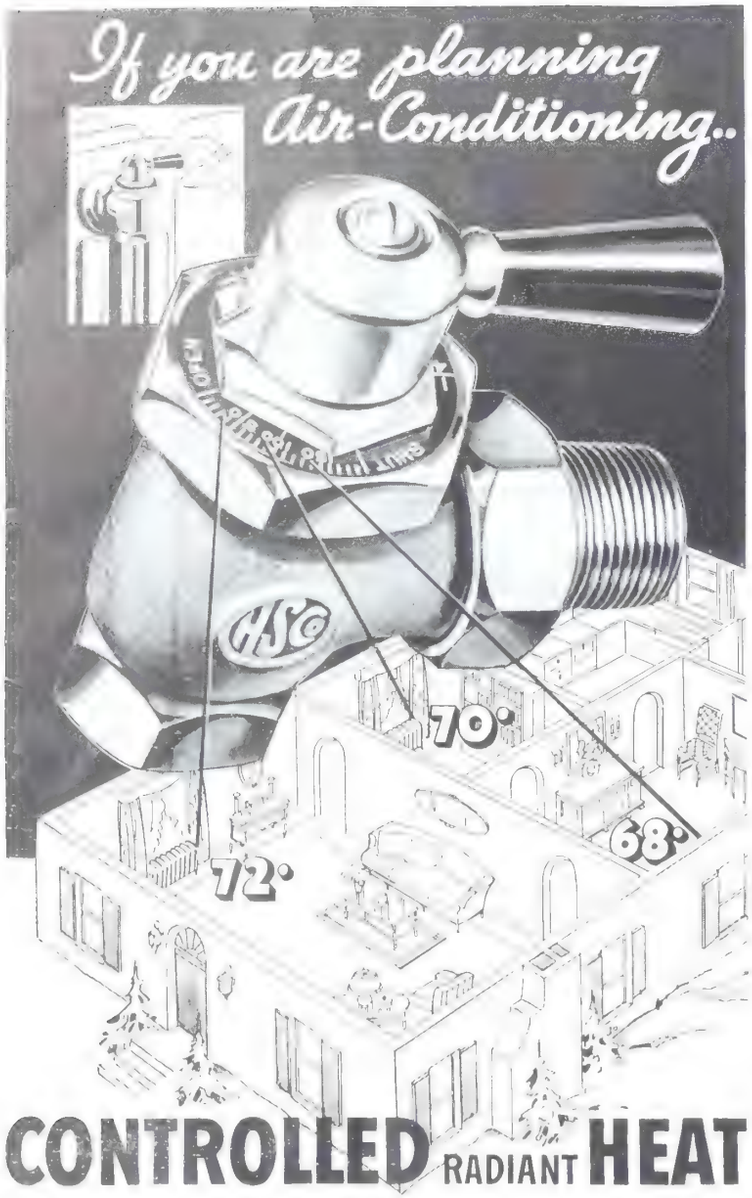
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CONTROLLED RADIANT HEAT

GIVES BASICALLY CORRECT HEATING WITH INDIVIDUAL ROOM CONTROL

Satisfactory air conditioning, authorities agree, is about 85% dependent upon proper heating. Therefore, *radiant* heat, as furnished by radiator-equipped systems, must be considered the logical type of heat . . . *with air conditioning equipment installed as a separate unit.* For, by all standards, radiator heat provides the most satisfactory distribution of heat and is most easily controlled.

Hoffman Controlled Heat, a vapor-vacuum system, furnishes an ideal method of heating as a basis for true air conditioning. In this system the heating units are placed where they belong—*under the windows.* Thus, in-leaking cold air is thoroughly warmed before circulating through the room and there is no stratification of cold air along the floor.

When auxiliary air conditioning equipment is installed in conjunction with Hoffman Controlled Heat, the ultimate in comfort is achieved. The conditioning process is not dependent upon the heating plant and functions whether or not heat is being supplied.

In addition, this system delivers to each room as much or as little heat as desired. A finger's touch upon the lever of the Radiator Modulating Valve instantly increases or decreases the heat output of that radiator. Likewise, fuel consumption is only in proportion to the demand for heat—a notable economy feature.



Hoffman Controlled Heat equipment is adaptable to any type of steam boiler and its cost is no greater than that of any other good two-pipe system. Write today for full information. Hoffman Specialty Co., Inc., Dept. HG4, Waterbury, Conn.

HOFFMAN CONTROLLED HEAT

Makers of Venting Valves and Hoffman-Economy Pumps

BULBS FOR SUMMER

(CONTINUED FROM PAGE 96)

longs to the Amaryllis family. It has large ovoid bulbs from which arise grey-green linear leaves and at the same time bright yellow funnel-shaped flowers about four inches long. These are borne in clusters of three or four at the top of a stoutish stalk some five or six inches high and they are most deliciously fragrant. They are too large in scale for the rock garden where I grew them in the moraine. They are more suitable for the near front of rich sandy borders in the sun.

Of a more proper size for the rock garden is the pretty little African Irid, *Acidanthera bicolor*, said to grow in the mountains of Abyssinia. Its roundish corms are small and rather flat and they may be set out in the rock garden in rather stiffish soil after danger from frost is past. From amidst narrow leaves the slender stems arise to a height of about fifteen inches, carrying fragrant white flowers with a chocolate spot at the base of each segment.

The Spring Star Flower, too, is charming in the rock garden and though usually grown in a pot has lasted out for three Winters in my New York garden. This is *Tritelcia uniflora*, more correctly I believe, *Brodiaea uniflora* (photo on page 76), a native of the Argentine. It is a charming and specialty flower, with pointed white star petals washed with lavender and with a tiny golden "eye" formed by the anthers just showing at the mouth of the tube. The leaves when crushed smell of garlic, but the flowers are fragrant. My bulbs are planted in sandy soil close to a path in the rock garden and there they flower in May.

The Mexican Tiger Flowers, Tigridia, are brilliant bulbous plants that might now and again be included in the rock garden company. The stems are leafy and grow a foot or more tall, while the three-cornered blossoms show a gorgeous range of coloring—white, lilac, pink, apricot, yellow and scarlet, the latter richly peppered in the bowl-like center with crimson and maroon.

The lovely *Ornithogalum arabicum* (see page 76) lived out of doors in my rock garden over the Winter of 1934-35, and delighted us in May with its great clusters of creamy blossoms, each with what appears to be a shiny black pin-cushion in the center. This is a well-known pot plant but it is also delightful in the garden.

Experimenting with the "tender" members of the Oxalis tribe has also been productive of gratifying results. The bright pink *O. Bowiei* lives out of doors here and flowers all through the late Summer and Autumn. It is generally regarded as pot material, but we give it a warm rock at its back in well drained soil and it comes through. The Mexican *O. lasiandra* was tried last year, the bulbs planted in the Spring. They began to flower in five weeks after planting and continued to give their beautiful four-leaf clover foliages and clusters of copper-rose flowers until freezing weather.

Sternbergia, with its golden Crocus-like flowers, is hardy in my garden but in more severe climates it may be treated as an annual and planted in August to flower the same Autumn among its rich dark leaves. The gay St. Brigid Anemones should also be made more use of than they are in rock gardens. The bulbs are very inexpensive and they are brilliant and effective. *A. fulgens*, with its dazzling scarlet blooms, lives over the Winter here, as do several forms of *A. hortensis* (illustrated on page 76), but we give them a warm rock at their back, sandy soil, and a warm Winter blanket.

In cold gardens any of these bulbs may be planted in the Spring when the sun has warmed the earth, and in the Autumn they may be taken up and stored in sand in a dry frost-proof place. In mild climates, of course, they may be planted in the Autumn and will last over. In every locality it pays to do a little experimenting with bulbs of reputed tenderness; pleasant surprises may result.

I shall be glad to tell the whereabouts of any of these bulbs if an addressed envelope is sent me in care of House and Garden.

HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 91)

It need scarcely be said that Dr. Bowers is a leading authority on Rhododendrons, with extensive practical as well as botanical experience upon which to draw. To an unusual degree he has combined the attitude of the trained scientific man with that of one who honors his subjects for their own sake as plants of great beauty and interest. The result is a volume which ranks with the best horticultural works that have ever appeared in this or any other country. R. S. L.

FLOWER ARRANGEMENT, *by F. F. Rockwell and Esther C. Grayson.* New York: The Macmillan Company.

Occasionally there comes to every reviewer's desk a volume which so rises above the general level as to enlist his quick attention and, on closer examination, to induce a warm glow of satisfaction. When the theme happens to be a difficult one which other authors have essayed with no more than very modest success, one's initial interest quickly becomes a fixed enthusiasm.

Such a book is *Flower Arrangement.* Mr. Rockwell and Mrs. Grayson are to be congratulated on having conceived and executed a treatment of their subject which, perhaps for the first time, is thoroughly enlightening. The authors know what they are talking about and—of equal importance—they impart this knowledge by truly explanatory text and illustrations. Even the veriest tyro in flower arranging can learn to make good arrangements.

(Continued on page 101)

THE ISLANDS OF

Hawaii



Lahaina, Hawaii's first capital, is on the Island of Maui. Like the islands of Hawaii, Oahu and Kauai—Maui is distinguished by modern facilities and unique scenic beauties.



PHOTO BY R. MACK COPYRIGHT HAWAII TOURIST BUREAU 1936

Lauhala mat weavers in Lahaina. Photographed in natural color

HAWAII, spilling over with surprises, in the middle of the biggest stretch of water in the world. Unexpected isles, returned travelers try so hard to explain.

Variety . . . it seems almost unending. Women weaving mats on lovely Maui; native fishermen in torchlight silhouettes; stately Iolani Palace in Honolulu, the only throne room in America; flowers that open after sundown; rainbows that play across the moon. Variety to sheathe everything you do with new interest.

Behind it all the steady hum of *living*. Of ships and motor-cars and planes. Of ultra-modern hotels and shops that originate South Seas fashions. Of *people* . . . working, playing, building. Always you'll remember the romance . . . and progress . . . of America's western gateway.

Hawaii's emotional welcome has quickened the heart-beat of the world. It is themed to leis of perfumed flowers and the catching melody Aloha Oe written by a queen. It's the kind of a welcome we sincerely want to extend to you—if you'll merely drop us a note giving the date of your arrival.

A modest vacation fund will enable you to spend your summer holiday in Hawaii, the best time of the entire year to go. Never too warm, for Nature's electric fan—*yeararound tradewind breezes*—keeps the temperature always delightfully cool. Never lacking for *different* things to do. Less than five days, on luxurious new steamships from Los Angeles, San Francisco and Vancouver, B.C.

You'll find valuable information in our handy booklets, "Nearby Hawaii" and "Tourfax", free from your Travel Agent or Hawaii Tourist Bureau, 4 Main Street, San Francisco, Calif.; 1001 Flower Street, Los Angeles, Calif.

This Bureau, with headquarters at 765 Bishop Street, in Honolulu, is a non-profit organization, maintained by

THE PEOPLE OF HAWAII

to enable you to obtain accurate information on any subject concerning the entire Territory of Hawaii, U. S. A.



Painting by Rockwell Kent at his home at Asharoken, Long Island, New York

BEAUTY AND PROTECTION

BY SHERWIN-WILLIAMS

There's the warmth and zest of a spring morning in a gleaming house . . . a house painted with SWP. There's a pride and contentment in living in it . . . in having your neighbors appreciate it as part of their community.

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SHERWIN-WILLIAMS PAINTS

ALL YOU NEED TO KNOW ABOUT PAINT

HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 98)

It may be indelegant to say that you can "sink your teeth" into *Flower Arrangement*, but I know of no other phrase which quite so well describes its inherent and never-failing clarity. You will not find in it long passages of charming but wholly elusive theorizing which, when you attempt to put them into practice, are beautifully useless. But you will find understandable principles and rules, innumerable specific hints that you can actually apply, and a thoroughly sane and stimulating exposition of the entire subject. Last, but not by any means least, you will discover chapters on the actual plant materials used in arrangements which, were the book to contain nothing else, would still make it well worth having.

THE GARDEN DICTIONARY. *Edited by Norman Taylor.* Boston: Houghton Mifflin Co.

Evidently 1936 is going to be a sort of landmark year in American garden book publication. Were there any doubt on the matter it would be quickly dissipated by even a hurried perusal of the 900 pages of concise and often absorbing information which comprise *The Garden Dictionary*. To both editor and publisher should go the sincere thanks of the horticultural-minded public for giving us a volume at once so exhaustive and clear-cut, so varied and yet so completely concentrated upon the real interests of plants and plant people.

This is high praise—deliberately and justifiably high. In no other volume known to this reviewer is there to be found in readily grasped form so wide a range of accurate, practical and up-to-date information. The claim is made that the book contains the answer to any garden problem, and I am inclined to think the claim is justified! Let us, as the "Happy Warrior" says, take a look at the record:

Among the highlights of the volume are a Garden Calendar with a list of 1000 blossoming species of plants for each of the twelve months; a complete exposition of soils and soil operations, garden planning and design, propagation, plant breeding, pests, special sections on patio, rock, water, Rose, shady and other specific types of gardens; garden possibilities for each state and the Provinces, with individual maps showing zones of hardiness, rainfall, etc.; descriptions and references to 190 plant families, 1751 genera, 7,785 species, varieties and named forms; twenty-one full page color plates, and nearly 500 other illustrations; discussions of flower shows, garden club activities, tools, flower arrangement, frost protection and other germain subjects.

And it is all sane, workable and, while completely authoritative and accurate, not in the least degree too scientific for the lay reader. In fact, the book was conceived and executed for gardeners, not scientists, and therein lies much of its merit.

THE GARDEN ENCYCLOPEDIA. *Edited by E. L. D. Seymour.* New York: William H. Wise & Co.

Those all but innumerable dirt gardeners who have long sought a single volume which would contain the answers to all their plant questions and difficulties have cause to give heartfelt thanks to the publisher and editor of this remarkably thorough-going and practical book. Directed by an authority with the sole aim of covering every phase of amateur gardening as adequately as possible within the limits of 1300 pages, the *Encyclopedia* reflects great credit upon Mr. Seymour and his staff of assistants. Reading it, one is impressed at once by the magnitude of the undertaking and the conspicuous success with which it is carried out.

The Garden Encyclopedia is a fat volume—good, sound, healthy fat with plenty of pertinent illustrations to dress it up. It deals with vegetables and fruit growing as well as the purely ornamental material, and while it is primarily a book on plants and plant culture it still finds space to give some excellent advice on allied subjects such as show exhibiting and flower arrangement. Of special interest to a great many readers, too, will be the excellently conceived manner in which the ghost of that old scientific name pronunciation bugaboo has been laid deader than a doornail.

There are many features of *The Garden Encyclopedia* which might well be singled out for commendation did space permit. None of them, perhaps, is of greater moment than the undeviating way in which it sticks to its objective of setting down those things which actual gardeners—not just scientists—are interested in. The result is a book of 100% *useful* information, completely authoritative but completely understandable to the lay reader. It should be in the hands of every gardener, beginner as well as expert, who values practical, clear-cut knowledge of plants and their successful cultivation.

R. S. L.

GOOD GRAPES

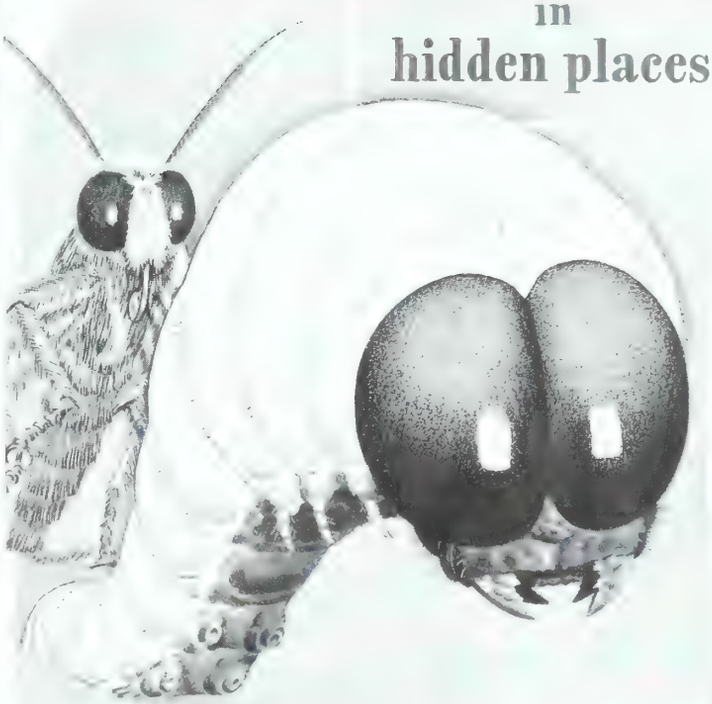
(CONTINUED FROM PAGE 75)

soils, though in general they prefer a loose, open, well-drained soil of moderate fertility. A gentle slope is good: a steep and rocky slope is picturesque and brings good quality to the fruit, but it reduces the yield and is a fearful thing to cultivate. An eastern or southern exposure is preferable, though in most parts of the United States a western or northern exposure will do. Grapes do like plenty of air, for a breeze dries the vines quickly after rain and hinders the development of the fungus diseases. Perhaps the best way to describe what Grapes like is to say what they don't like: bottom lands, heavy soil, poor drainage, motionless air, excessive fog and excessive rain, especially when these come during the flowering and ripening seasons, late Spring and early Autumn frosts.

How large shall a domestic vineyard be? That depends on the wishes of the individual and on the amount of available land. But it is easy to estimate how much land must be set to vines to yield a given quantity of wine,

(Continued on page 102)

Moths breed in hidden places



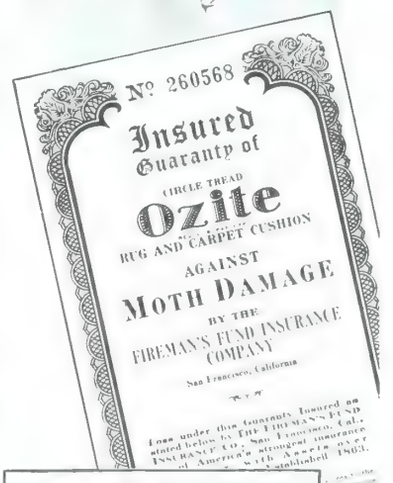
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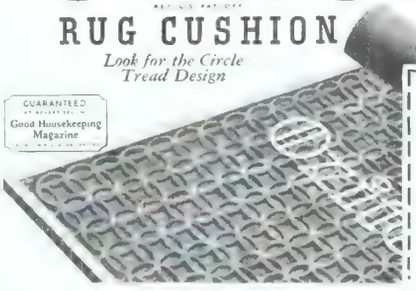
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Hold a piece of this true* china in your hand. Study its delicate modeling — its soft, egg-shell sheen — its lovely pattern. Notice how substantial it feels — surprisingly solid for anything so thin and fragile-looking. Nothing in the look or feel of Syracuse China suggests how little it now costs — about one-half the former price of this fine ware.

Syracuse China is extremely strong. That is why such delicate shapes are possible without the risk of excessive breakage or the need of special care in handling. It's the perfect ware for entertaining and for the family meals. Many patterns to choose from. Ask to see them at your department store or china store. Or write for complete information. Onondaga Pottery Company, Syracuse, New York.

* We use the term "true china" because the word "china" is often applied to dishes which are not real china. Sometimes such dishes are even marked "china." Ask any informed salesperson to explain the difference.

Syracuse China is unconditionally guaranteed against crazing. You'll never find the surface a network of unsightly and unsanitary cracks.

Syracuse China

A PRODUCT OF ONONDAGA POTTERIES

Known to the American Table since 1870

GOOD GRAPES

(CONTINUED FROM PAGE 101)

or, if the space is limited, how much wine a given piece of land may reasonably be expected to produce. Our native vines will yield from 6 to 10 pounds of Grapes per vine when they reach full bearing, if the soil is moderately good. A ton of Grapes yields 150 gallons of wine. Vines are usually planted 8 feet apart in rows, with 8-foot alleys between rows. If space is very limited, they may be planted 6 feet apart in the row. Thus a plot 50 by 100 feet in size will hold 6 rows of 12 vines each, or 72 vines, and will yield between one-fifth and one-third of a ton of Grapes: that is, from 30 to 50 gallons of wine.

WHAT GRAPE TO GROW?

Suppose the decision is made, and the vineyard satisfactorily located. Then comes the problem of what Grapes to grow. Some Grape varieties, grown under reasonably favorable conditions, will always yield a good wine; others—let us take the Concord as an example, because so many people have tried to make wine of it and failed—will never make a really superior wine no matter how favorable the conditions under which it is grown. So the amateur wine-grower must think well before choosing the variety which he is going to plant. First, he must decide whether he wants red wine or white. Then he must choose the specific variety. It may be said as a general rule that our native white wine Grapes are better than our native red wine varieties. Here are some of the white-wine varieties which may be obtained from nurserymen without too much difficulty.

Delaware: This is the finest of our native white-wine Grapes. It yields a delicious pale dry white wine, somewhat resembling the German white wines but never to be mistaken for them. The vine itself grows rather slowly, requiring four years to come into full bearing, and it is by no means the most productive of the native Grapes. It is an axiom among Grape-growers that the best varieties for wine are never the most productive. But the Delaware is a very hardy vine, bears regularly, and ripens its fruit fairly early—two weeks before the Concord. Since it ripens early, the Delaware may be grown in the northerly States. But it does well in hotter parts also. The fruit is small and borne in small bunches, very juicy, delicious to eat, in color a lavender-rose.

Iona: Like the Delaware, this is a rose-colored fruit with colorless juice. It gives a very good white wine, which is preferred by some to that of the Delaware. It has the advantage of yielding much more abundantly than the Delaware, and the vine is more vigorous. On the other hand, it is less hardy in cold climates and is much less resistant to the fungus diseases.

Catawba: This was the first Grape to be much used for wine in the United States, and is perhaps the most famous. Its wine is less fine than that of the Delaware, and is apt to be more acid but it is solid, clean-tasting and good. A blend of Delaware and Catawba is the basis for the better sparkling wines of the United States. The Catawba vine is more productive than the Delaware, but much less hardy. Severe Winters sometimes kill it back to the ground. Its most serious disadvantage is the late-ripening habit of its fruit, in consequence of which in the northern States the yield must sometimes be picked while the sugar is still too low and the acid still too high. The Catawba does well in any region enjoying mild Winters and an October that is free of frosts. It does best in Virginia and North Carolina, along the Ohio River valley, and in other States corresponding with that latitude.

Elvira: This variety, with greenish-yellow fruit born in small bunches, yields a good wine, very pale in color with a greenish cast, and with a pleasant aromatic bouquet. The fruit is unusual in that both its sugar-content and its acidity are high. Abundant sugar means sufficient alcohol to insure the stability of a wine, and the high acidity assures a good sound fermentation. With age, the Elvira loses much of its acidity and becomes agreeably soft to taste. The vine is among the hardiest, is a rampant grower, and is prolific. It also resists the fungus diseases.

So much for the Grapes yielding white wine: now for those yielding red.

Norton: This is also known as Norton's Seedling and as Cynthiana. Its wine can be very good, and it has even won the approval of the French. The vine is a rampant grower, resists disease, and bears well. But it is not especially hardy and the fruit of the Norton ripens rather late. It does very well throughout the central tier of States, where the Catawba flourishes; Missouri once enjoyed a certain fame for its Norton wine. The vine is less satisfactory in the northern States. The fruit is small and dark, and not especially agreeable to eat. The bunches are large. The wine when well made has the color of a rich Bordeaux, and a very agreeable bouquet; though the wine is harsh when it is young, it improves greatly with age.

Clinton: Also called *Bacchus.* This vine is exceedingly hardy, a rampant grower, prolific, and resistant to disease. Its Grapes are high in both sugar and acidity. The color of its wine is a brilliant, lively red, considerably lighter than that of Norton. The aroma of Clinton wine has an unmistakable individuality; when the wine is young it is very "green" and acid, but age will work a cure for that.

LESS HARDY

Ives: This vine, also, grows vigorously and yields good crops. It is less hardy than Clinton, more so than Norton. Its wine has a good color, and is apt to be less acid when it is young than that of the Clinton or the Norton. This means that it may be drunk sooner. But on the other hand its aroma has the wild or "foxy" smell which one associates with Grape juice and which is characteristic of the Concord and certain other native table Grapes—an odor which is less attractive in wine than it is in the fresh fruit.

Eumelan: This vine yields a superb red wine, better than the Norton, and a good white wine when the juice is pressed quickly and fermented out of contact with the skins (in which all

(*Continued on page* 104)



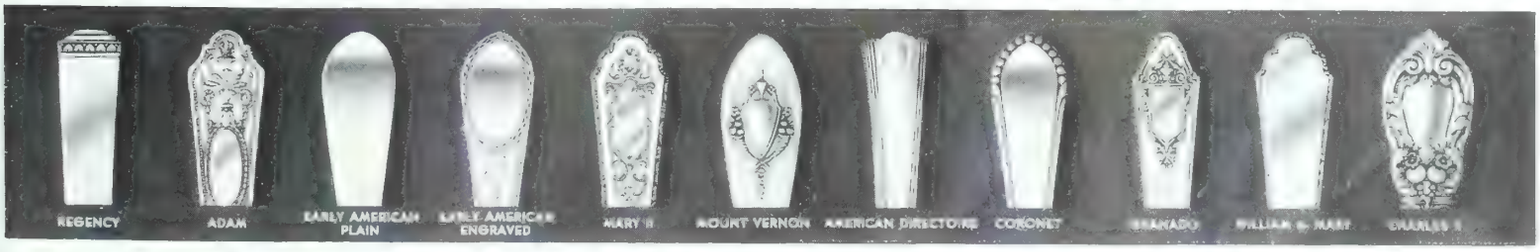
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GOOD GRAPES

(CONTINUED FROM PAGE 102)

[illegible] is located. It [illegible] requires so much coddling that few people bother with it. Its worst fault is that it is not self-fertile. It must be interplanted with self-fertile varieties, such as the others which have here been discussed, if it is to be satisfactorily pollinated; and even then the bunches do not fill out unless there are plenty of bees, breeze and sunshine at flowering time, or unless one is willing to pollinate the flowers artificially by brushing the flowers of other Grape varieties over them by hand. Not only that: it is susceptible to the fungus diseases, and it is hard to propagate. Nurserymen seldom bother with it.

So here are four white-wine varieties and four red-wine varieties; and of these, the white are better than the red. The white wines from American hybrids sometimes deserve to be called fine, whereas the red wines from our native Grapes, with the possible exception of the Eumelan, ought never to be classed above "good ordinary." They can be exceedingly agreeable and refreshing, but they are wholly lacking in the qualities which make for fineness. The list of Grape varieties might be greatly extended, for there are some thousands of American hybrids (comparatively few of which, however, make good wine); but the eight here described are all satisfactory and are those most readily available. The scarcer ones can only be located after a good deal of inquiry. Note: [illegible] Vinifera varieties, the fine Grapes of Europe which do so well in California, has been mentioned. The reason is that these belong to a distinct species, have quite different requirements as to climate and culture, and can only be grown in the East under expert care. They ought not to be tried by anyone who is unfamiliar with Grape-growing—and then can be grown only as a gamble.

In buying young vines it is best to deal with a nurseryman who specializes in them; thus one may be sure of getting the variety ordered. It is best to buy one-year-old, No. 1 grade vines, and their prices are between $4.00 and $6.00 a hundred. The two-year-old vines are more expensive, and they sometimes come into bearing a year sooner; but they are all too frequently the culls from the one-year stock. The young vines are shipped from the nurseries usually in late March or early April, but it is good [illegible] order in well ahead of then. After being received from the nursery, the young vines should be "heeled in," or [illegible] it is time to plant.

PLANTING OUT THE VINEYARD

The actual setting-out of the vineyard is simple enough. Land which is to go under vines ought to be in good condition, for vines go in to stay and there is little point in penalizing them at the start. If the land has previously been in cultivation a good deep Spring plowing followed by a thorough harrowing will be enough to put it into condition. If the land has not recently been cultivated it ought to have two plowings before the vines are planted, one in the Fall and one in the Spring. The soil should [illegible] good enough for any vine to lie in.

The vines may be planted any time after the frost has left the ground and the ground is not too soggy. In Maryland the middle of April is good; farther north, a little later. When planting time arrives, uncover the bundles of young vines that had previously been heeled in, and prepare them for planting by cutting the roots back to three or four inches. The tops should be cut back to two buds. During the planting they ought to be kept in a bucket with a little water in the bottom, or kept lightly covered with earth, so that they will not be dried out.

PLANTING THE GRAPES

Lay off the first vineyard line, placing a marker every eight feet—or every six feet if Delawares are to be planted, or if space is at a premium. Dig a hole at the first marker and plant a young vine vertically in it, with its roots spread out, so that the two buds are just above the surface of the ground, pressing the earth firmly around. Make sure that the exposed buds follow the planting line accurately, for a vine that is out of line causes much trouble in future cultivation. When a vine has been planted at every marker, lay off the second line and repeat. If the soil is in good shape, the planting of a vineyard large enough to care for the vinous needs of an average family is only the work of a couple of hours.

The two buds of each vine will begin to swell, and the shoots emerge, in the course of a few weeks. Some varieties begin their growth earlier than others. If the vines were healthy, and were well heeled-in, there is no reason to expect a single failure. During the first season of growth they will require no attention other than a few routine cultivations. Garden vegetables of the not-too-spreading sorts may be planted between the rows; in the course of their cultivation the soil around the young vines will be worked up sufficiently. The main thing is to see that they are not choked back by weeds. The amount of growth which the vines make this first year will depend upon the richness of the soil and the variety of Grape. A Clinton may make two canes as long as six feet each; the canes of Delaware will perhaps not be more than a foot long. During the Winter following the first season of growth, nothing need be done to the vines.

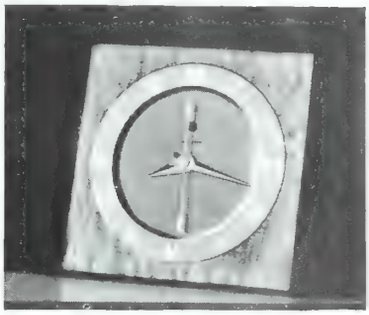
In the second Spring (that is, the first Spring after planting), after the coldest weather is over, cut the vine back again, leaving two buds only of the strongest cane. It is not absolutely necessary to do this before the sap rises; the weeping, or loss of sap, is more painful to the humane beholder than to the vine itself. The principal advantage in pruning fairly early in the Spring is that the elimination of the sprawling canes makes cultivation easier. There is no objection to pruning in the Autumn after the vines are dormant except this: that a severe Winter not infrequently kills back the canes of a Grapevine part way, and if the pruning is done in the Fall it may be necessary to do some more pruning of dead or injured wood in the Spring.

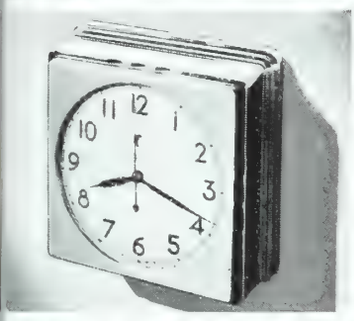
Grapevines should be cultivated. But so long as one remembers the under-

(Continued on page 106)

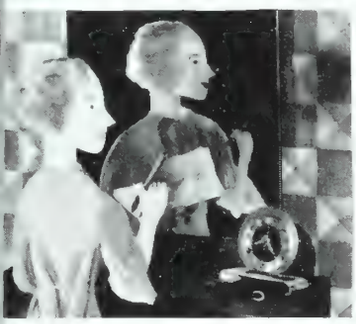
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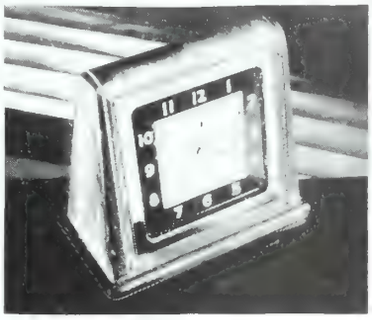












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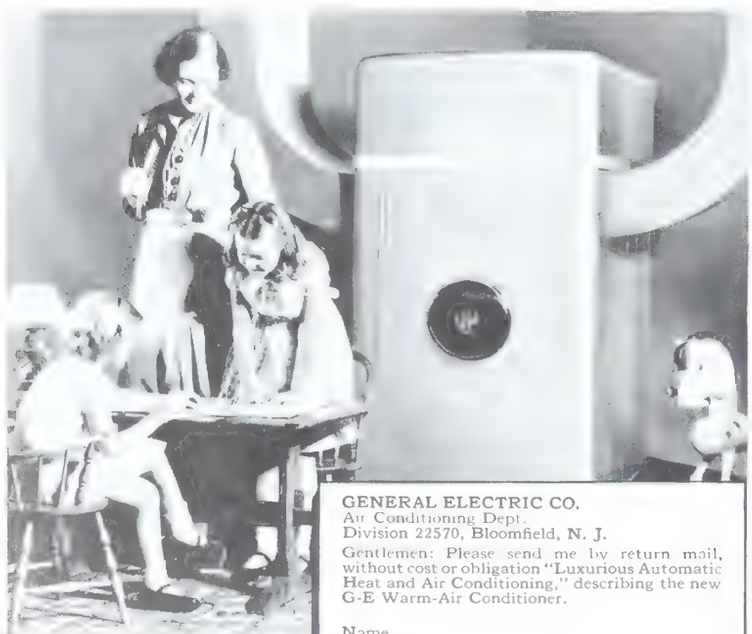
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GENERAL ELECTRIC

OIL BURNING
WARM-AIR CONDITIONER

GOOD GRAPES

(CONTINUED FROM PAGE 104)

lying purpose of cultivation is to suppress weeds in order that they will not rob the vines of nourishment during the growing season and in order that the circulation of air through the vines will not be hindered—the actual system, or cycle, of cultivation is not of very great importance. Over-cultivation is as bad on a vineyard as under-cultivation. A deep plowing in the Spring followed by intensive "clean" cultivation throughout the entire growing season is bad for two reasons. The deep plowing injures the roots which lie nearest the surface, and the intensive cultivation prevents the growth of cover crops at the end of the season which may later be turned under to supply humus to the soil. A sensible mode of procedure is to have the vineyard plowed with a shallow-draft plow to the permanent system, turning the furrow-slices in order not to expose the roots, and to follow this with a harrowing. The effect of this is to throw up ridges along the rows of vines and to leave a gully between rows. During subsequent cultivations—with hoe, wheel-cultivator or horse-cultivator, depending on the size of the vineyard—these ridges are gradually worked back and the vineyard thus levelled off. Subsequent to the initial plowing and harrowing, there may be perhaps three such cultivations in all; if the weeds grow too luxuriantly another may prove necessary. Let the final cultivation fall between the middle of July and the first of August. Any one of the standard cover crops may then be sown broadcast, or, simpler still, a cover crop of weeds may be allowed to spring up. These weeds will be plowed under the following Spring, and ordinarily this is all the fertilizing that a vineyard of wine Grapes requires.

If the vineyard is in very light soil, a thorough harrowing with a disc harrow may be substituted for the usual Spring plowing. Many successful Grape-growers never put a plow to their land.

During the second growing season, the young vines will make a much more vigorous growth than they did the first season after they were set out; the shoots of Clinton, for example, will frequently make twelve or fourteen feet.

THE TRELLIS

It is during the third season that the young vines will normally bear their first fruit; hence they are ready for a permanent trellis. The simplest of these is a two-wire trellis of the sort illustrated, the bottom wire about 26 inches from the ground, the top wire four feet from the ground. The most satisfactory wire is No. 10 or No. 11 galvanized, which comes in rolls of 25 and 100 pounds. There are about 1,800 feet of No. 10 wire in a 100-pound roll. A trellis is no stronger than its weakest end-post, so the best plan is to start out with stout posts of some resistant wood (chestnut or locust are best) at least seven feet long so that they may set three feet in the ground. They should be made rigid either with guy wires or with thrust braces of pipe or wood. Second-hand iron pipe, as a matter of fact, also makes ideal end-posts; it is easier to drive, and more durable. The intermediate posts may be much lighter, and need not be driven so deeply. They may be spaced every 16 feet if the vines are planted eight feet apart (so that two vines come between each post), or every 18 feet if the vines are planted six feet apart in the row (so that three vines come between each post). Light wooden posts do very well; metal fence posts, though more expensive, are perfect. Attach the wire to the posts by staples through which it can slip freely: this makes things simpler if replacements of posts or wire become necessary later.

PRUNING INSTRUCTIONS

The trellis should be in place fairly early in the Spring of the third year. It is then time to prune. Select the strongest of the canes which grew from the two buds of the previous season, and cut this back to a little more than four feet (in pruning, never cut close to the bud but leave an inch or so of the internode above it); this is to be the permanent vertical trunk of the vine. Tie it *loosely*, with fairly heavy twine, to the top wire and also to the lower wire. If the vine has not made four feet of well-ripened cane, prune it so that it will come just above the lower wire, and there tie it.

When growth starts, it is time for *disbudding*—an important operation. This consists of rubbing off while they are still young and tender all the unwanted shoots, so that the entire strength of the vine may be concentrated where it will serve a useful purpose. Do not rub off the four young shoots which are closest to the top wire, and do not rub off the four which lie closest to the lower line. All others should be ruthlessly removed. Thus, instead of producing a shoot from each bud on the young main trunk, the disbudded trunk will concentrate its growth on eight strong ones. Each of these canes will bear two or three bunches of fruit—a crop more tantalizing than bountiful, but illustrating a fundamental rule, namely, that *fruit is always borne on shoots produced from wood of the previous season's growth*. That is to say, it is the shoot which grows and turns to wood this season that is responsible for next year's fruit. One more word about disbudding: it is most conveniently done when the young shoots to be removed are not more than an inch long; a couple of weeks later, go over the trunks again to make sure that no adventitious shoots have arisen to replace them in the meantime.

At the end of this third season, after the Grapes have been picked and the leaves have fallen, the vine will look like Figure 2 in the illustration. It has now reached the point in its life when the permanent system of pruning may be established. When the vine with its eight canes has been properly pruned, it will look like Figure 3. That is, of the eight canes left at the end of the last season's growth, four fairly long ones remain, having been pruned back to twelve or fifteen buds apiece. Each bud on these so-called *bearing canes* will produce several bunches of fruit. The other four canes are cut back to *spurs* of two buds each, so that each bearing cane has a two-bud spur.

Once the significance of the spur is grasped, there is no further mystery

(Continued on page 107)

GOOD GRAPES

(CONTINUED FROM PAGE 106)

bout the pruning of Grapes. For the nction of these spurs is to produce w bearing wood for the following ar while the current year's bearing nes are producing the crop. When the op is harvested, the bearing canes are longer needed. They are cut off close the trunk. In the meantime, the four urs of two buds each have produced ght new canes, four of which in turn come bearing canes and four of which e cut back to two-bud spurs. The cle is repeated each year thereafter, e canes which have borne the crop ing removed completely and giving ace to new. All good systems for the uning of our native vines involve is cane-and-spur principle; unless it adopted, the rambling habit of owth of our vines soon leads to chaos the vineyard.

Individual judgment, in pruning, ters chiefly at the question of how verely the bearing-canes should be runed back. This must be decided cording to the vigor of the individual ine. That is, an exceptionally vigorous ine will bear more fruit without exausting itself than a weak or moderately vigorous vine. Its bearing canes ay consequently be pruned a little nger. It is well to remember, however, hat a vine which is made to bear too uch ripens its fruit more slowly (and us yields fruit of lower sugar conent), yields smaller bunches, and is kely to have its vigor impaired so that he fruiting wood for the following year not well ripened and sound. Unfortunately, judgment can only come with experience. So in growing Grapes for wine, it is best to err at first on the side of severity in pruning.

So far, the painful topic of disease has been mentioned only incidentally. It is too bad, but the fact must be faced, that vines are subject to a number of ailments, of which those most to be feared east of the Rockies are Black Rot and Powdery Mildew. In addition, the vine is host to a number of destructive insects, some of which attack the foliage and some of which attack the fruit. Susceptibility to both types of attack is variable according to the variety of vine and according to the locality in which it is grown. Fortunately there is a specific Bordeaux mixture which is a cheap and effective weapon against the fungus diseases; and lead arsenate, or other poisons, when added to the pre-fruit sprayings of Bordeaux, take care of most of the insect trouble without affecting the fruit. In some localities, there is so little trouble that no spraying is necessary; in others, as many as five may be required. Because of this, it is impossible to offer general directions. The best thing to do is to drop a postcard to the State Agricultural Experiment Station, or to the nearest County Agent, who are always ready to supply specific directions as to the sprayings required. It might be added that most States also publish bulletins on Grape-growing which are helpful and which may usually be had free of charge.

QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 73)

very much if you could advise me what covering (shellac, varnish, etc.) should be painted on the inside and what kind of white paint be used on the outside of the pots. These pots will be placed outdoors next summer.

A. M. C., New York City

Use shellac or any sizing for a ground oat with enamel paint of any desired hade. It is best to leave the bottom f the pots uncoated for purposes of rainage.

Spatter Painted Floors and Pine Reproductions

Kindly send me information on making spatter painted floors, and suggestions for finishing pine reproductions of Early American furniture.

M. M. F., Eastport, Maine

The spatter finish is well adapted to Early American interiors. This is best when developed in several shades of harmonizing colors. Raw umber, blues, greens, tans, and a dull red may be worked in together. The floor is first of all painted in the regular manner, using, say, a raw umber for the ground coat. When dry, the first spatter color is applied by dipping an ordinary scrubbing brush in the paint and scraping the bristles with a table knife. In this way the paint is spattered on. The brush never comes in contact with the floor. The remaining spatter colors are applied in the same way, without waiting for the first to dry. If the floor has been given a flat finish, either gloss or flat paints may be used, but if the ground coat is gloss, the spatter colors must be flat. This method gives an attractively soft finish.

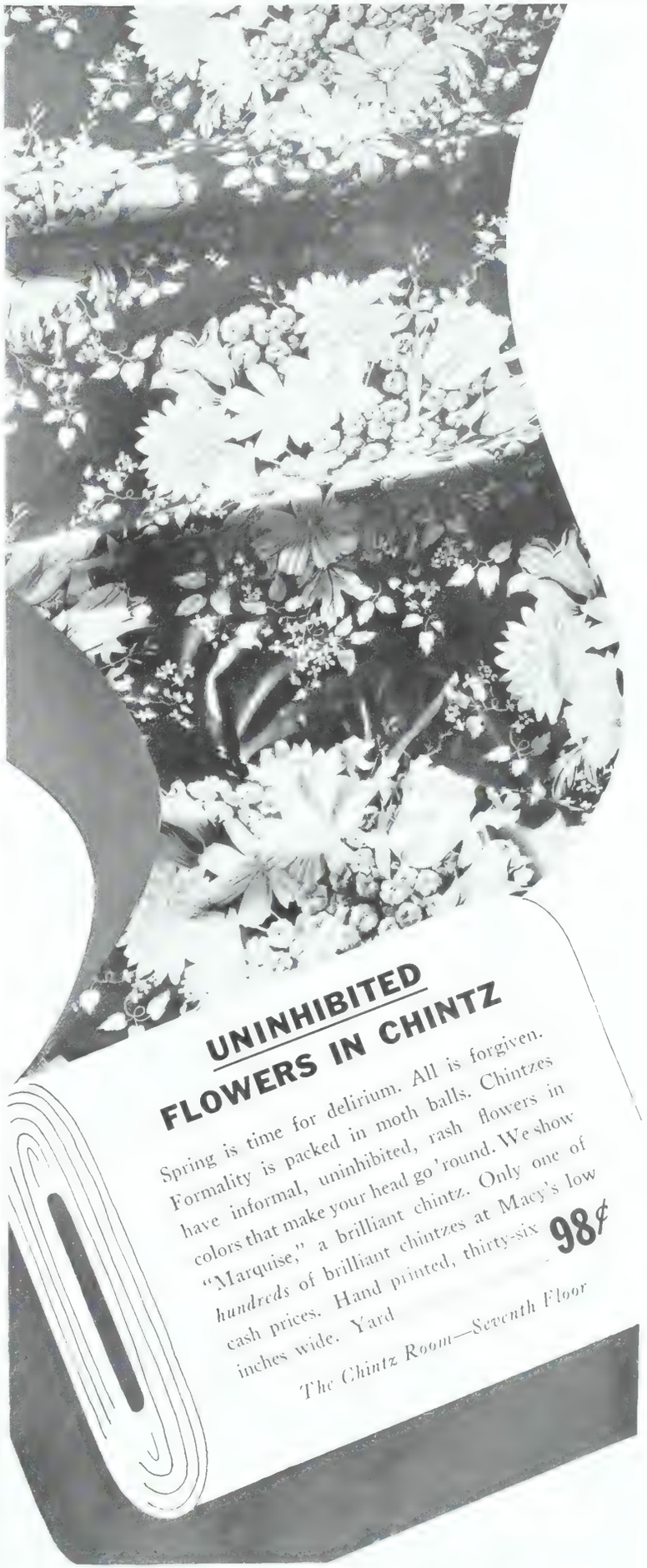
Nothing is better than a wax finish for pine, from the standpoint of serviceability, for easy maintenance in good condition, and for beauty. When the wood is thoroughly cleaned apply linseed oil. You can use either double-boiled linseed oil, or else raw linseed oil thinned with benzine. Raw linseed oil alone is too thick and heavy and is likely to get gummy; adding benzine gives it the right consistency and quickens drying. After oiling, let the piece stand from twelve to twenty-four hours, then with a woolen rag or piece of cheesecloth wipe the surface clean of all traces of oil or "sweat" that may remain.

Then apply the wax, putting on only a little at a time and working it into the surface with a stiff brush. Brush first with the grain, and then brush across it. After working in the wax well with the brush, apply a little wax at a time with a woolen rag or piece of cheesecloth, and rub the surface thoroughly, not too hard, but briskly, so as to create friction. Rub first in circular spots and then with the grain. The secret of such a polish lies in the rubbing, plenty of it done briskly.

The wax for this finish may be one of the commercial preparations for polishing floors and furniture.

(Continued on page 108)

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★R. H. MACY & CO., INC., 34th ST., BROADWAY, NEW YORK



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QUESTIONS AND ANSWERS

—CONTINUED FROM PAGE 107—

Apartment Color Scheme

I have a [illegible] and have rented [illegible] apartment. My fiance has a mahogany bedroom set, and we cannot afford to spend [illegible] for furniture, neither can we afford to make mistakes.

The living room is important to me, [illegible] I would like to have a color scheme [illegible] to work in.

The living room is [illegible] background, bright yellow and shell pink. Floor [illegible] walnut broadloom. Walls shell pink. Furniture to consist of davenport with two matching lamp tables, a coffee table all Chippendale, and an armchair, which I have, covered in green satin stripe, with a muffin stand. I would like one other chair, perhaps a wing with a nest of tables. Then I thought of two matching chairs for the [illegible] and [illegible] I am in doubt as to types of chairs, and to all coverings and colors. Later we will buy a "musette" piano, and I thought of a straight chair for this with a needlepoint seat—what color shall I make it? What kind of lamps, bric-à-brac and pictures? What color Venetian blinds and drapes?

Dining Room: This will be separated from the living room only by an arch—shall I use a screen between, and what kind? What color shall I use on the walls? Can I use a patterned carpet with a mulberry background, or shall I use the same broadloom as the living room? What kind of curtains do you suggest as suitable?

[illegible] I thought of a cabinet, a serving table for my tea set, and six chairs, the slat-back Chippendale with emerald green seats, and a pedestal table. I have a yellow dinner set with a flowered pattern in green, orchid and rose.

Bedroom: I have a 9 x 12 Wilton rug in brown and a wing chair that I must use. I thought of rose walls, and the chair upholstered in the same shade, in wool. I want to use a slat back bed, night table, chest and dresser, all Chippendale [illegible] I see two candles and bed-cover? What does one use on top of the dresser and chest? We have matched sterling dresser sets—can they be kept on top or must they be kept in the drawer?

C. K. H., Indiana, Ohio.

Although you planned to work out a color combination of burgundy, bright yellow and shell pink, why not make it mulberry, shell pink and green instead, as your floor is [illegible] a chair covered in sterling green, satin? The davenport should be covered in mulberry with a deep salmon fringe; the lamps should be [illegible] a very heavy material. The curtains would be most effective if you could get a chintz combining the colors of burgundy, pink, [illegible] and green. Any three of these colors [illegible] the same chintz in a [illegible] print. My choice for the [illegible] and the Sheraton-[illegible] would be covered in green, preferably a bright green. To carry out the general color scheme make the [illegible] seat with a mulberry [illegible] in the colors of salmon and green, with touches of yellow.

If you decide to change the striped upholstery to yellow and white, substitute yellow for green wherever it is mentioned above. As your windows are to be hung with the bright chintz, it is not necessary to have Venetian blinds but if you really want them, they should be the same white or cream color of the chintz. Select landscape pictures in the same general color tones. They are most appropriate for this period of decoration. I would recommend your using white or green lamps with light cream or white shades. See if you can find some with simple 18th Century designs or else Chinese Chippendale. I suggest Chinese Chippendale, because they often have green and salmon color in their design; on the other hand these colors shouldn't be too predominant.

You will find that your apartment will open up much more attractively and look more spacious if you leave the arch open. Don't put a screen between the dining room and living room unless the arch is enormous and the rooms very large. I agree with you that a patterned rug would be very attractive in the dining room. And in painting the walls you can choose a paler pink, a very pale green or an off-white. The windows should be hung with striped satin curtains, of deeper green, white and, if possible, salmon. Cover the dining room chairs with deeper green leather seats. The pictures in this room should be quite gay with lots of color. Try to get reproductions of Renoir; although they are of a different period, they generally have good colors with a great deal of salmon pink.

Now for the bedroom—I think you will be pleased with the effect if you do it entirely in shades of pink and red with bits of white or cream. Include touches of apple green or deep bright purple (not mulberry), or any color that will give a clean bright touch.

As you want to upholster the wing chair in rose, choose a wool a shade darker than the walls. To get the walls and the fabric to match will be almost impossible and, in any event, if the chair becomes the least bit soiled it will then be just a little off color and be rather noticeable. For this reason, I should advise your aiming for a darker color, in the beginning. It is generally considered smarter not to put a cover on the top of the dresser or desk, but keep them highly polished. Your sterling dresser sets will look perfectly well on top of the dresser. However, in modern decoration the tendency is to keep them hidden, partly because of the dust in cities and partly because the modern trend is toward simplicity and lack of much adornment and detail.

Italian Decoration

My biggest problem is in arranging a small living room so that it won't look overcrowded. At present I have [illegible] chairs, a divan and a radio in this room. I don't feel that I can [illegible] to get the proper lamps and table to fit in with the size of the room and the color scheme.

(*Continued on page* 110)

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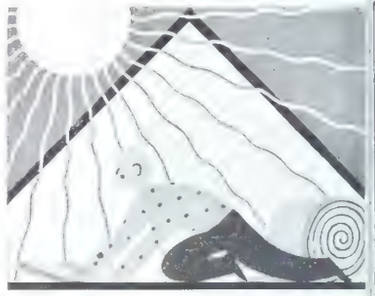
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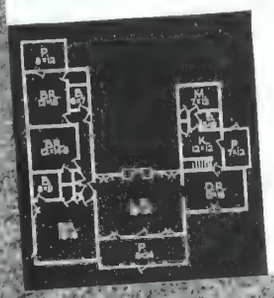


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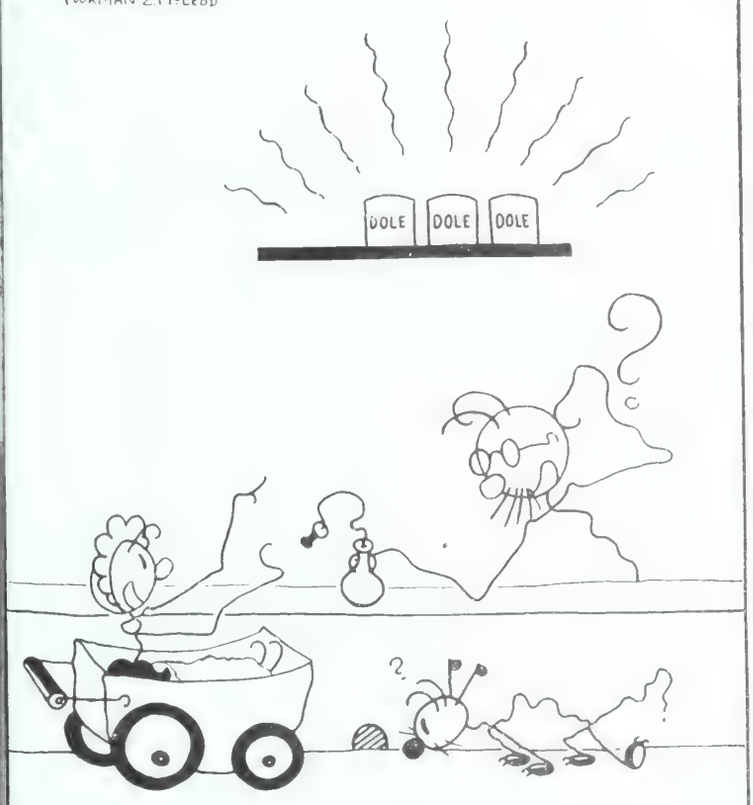
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Sanforized-Shrunk

QUESTIONS AND ANSWERS

CONTINUED FROM PAGE 128

[illegible] description of the [illegible] door-[illegible] living room and [illegible] tiling one sees [illegible] carpeted with cream [illegible] furniture [illegible] at present I have [illegible] the [illegible] [illegible] thick dark walnut [illegible] the left is a chair and a half or two chairs. The furniture is tapestried, and [illegible]

[illegible] was painted by an Italian artist. The ceiling is a deep [illegible] shaded ecrue. There is an inch-and-a-half border painted a blue green, and another border of gold. The [illegible] are trimmed. The moldings are gold, with the same borders. The inside of each panel is also of a deep ivory, and a scene is painted in each. [illegible] What [illegible] What I [illegible] What I should do [illegible] tables would be used? Should I use a coffee table in front of the divan? What kind of table or what piece of furniture [illegible] I use between the two chairs on the right? What should I put on [illegible]

[illegible]

I would appreciate your [illegible]

[illegible]

all Italian. It is perfectly correct to put a coffee table in front of the divan. Put a long narrow table between the two chairs and on this a large lamp, and arrange some magazines or a vase of flowers. The table should be heavy and made of dark walnut. Also why don't you get a sofa table, the height of the divan, and put it between the divan and the doorway? A medium-sized lamp would be attractive on this. You can have books on the top of the radio, but do not use a cover. A radio cover would improve the looks of the room, and this should be finished in the color of the walls.

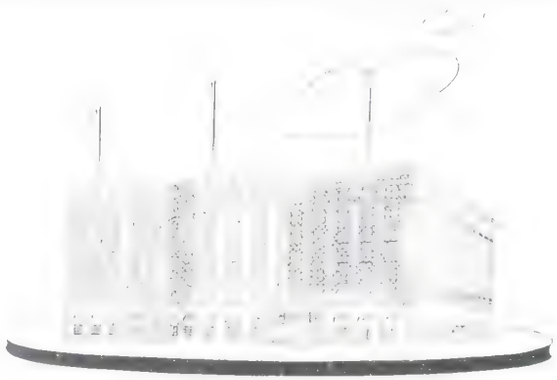
Blue and Brown

[illegible] I have decided to use a shade of tan called burnt biscuit for the walls, and white or light ivory in the wood-work. I would appreciate it if you would offer suggestions of color schemes to be used in these two rooms for the windows, hangings in the double doorway, sofa, chairs and rugs.

I would appreciate suggestions of colors for walls for the music room and sun parlor, too. These open by double French doors from each end of the [illegible] room. I would like [illegible] scheme. I have [illegible] plan [illegible] and would appreciate your [illegible]

M. B. Boston, Mass.

[illegible]



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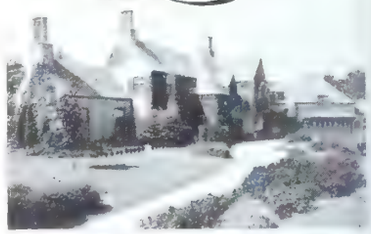
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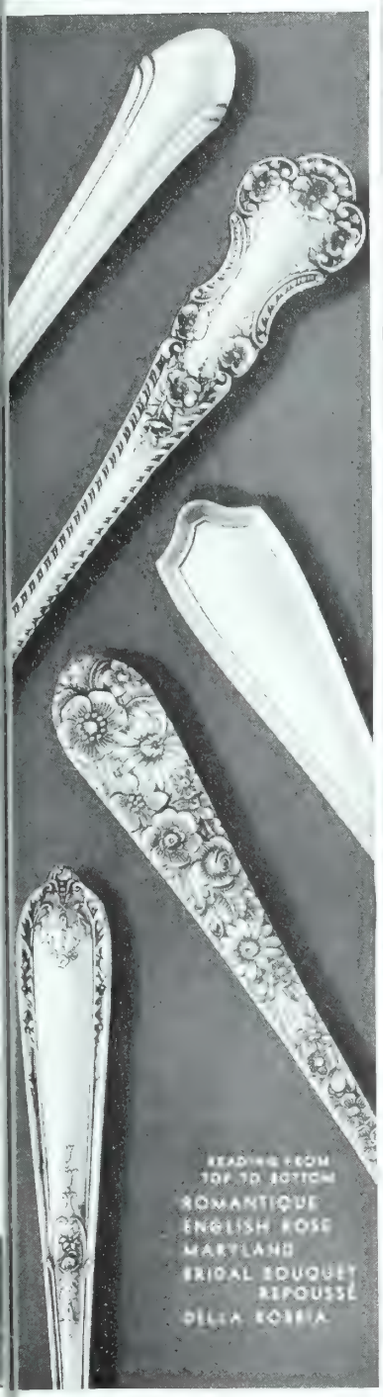
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QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 110)

I am enclosing two samples of blue and brown, which can be carried out harmoniously with your burnt biscuit color walls, and I suggest that you include different shades of these colors in the other rooms as follows:

Living room: ivory Venetian blinds the same color as the woodwork; deep brown rug. Use different shades of the blue, brown and white in the furniture and accessories.

Dining room: ivory Venetian blinds with blue tapes, deep blue rug of same tone as the enclosed clipping. Use touches of cherry red in this room. Blue curtains in living and dining room.

Music room: light blue walls with touches of canary yellow; blue rug the same color as the dining room rug.

Parlor: shades of blue with chartreuse green.

Don't be afraid to paint your walls different colors. I think you will find it much more charming than to have all of the rooms done in burnt biscuit color, and of course all of the smart decorators are using this medium to make a good background for the furniture, rugs and curtains.

Ship Playroom

I am interested in suggestions or plans on having up a playroom in the basement to look like a ship. Do you have any such information?

M. B. C., Woods Hole, Mass.

From the enclosed tear sheets you can obtain some ideas for a nautical game room. In the "Diversions with Davy Jones" illustration you will notice that the ship's wheel has been applied to the furniture and the ship's clock. The ship's bell and ship railings are all quite trans-Atlantic. The name of the life preservers could be changed to fit your own name, and of course the walls and the anchor on the linoleum are all quite significant of the briny deep.

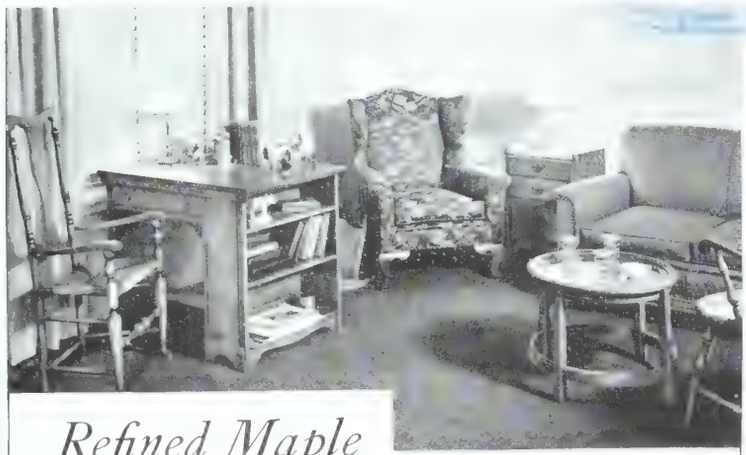
Remodeling the Duplex

I bought a duplex a year ago which I have had some difficulty renting because it seems a little large for the particular neighborhood. In addition to three bedrooms on each floor, living, dining room and kitchen, there are two rooms which, though not found in the average house for rent, don't seem to make people willing to pay extra for them.

I refer to a sun-parlor 8' x 11' and an 8' x 8'6" corner breakfast room leading off the kitchen with two windows on the south and west sides.

Since the house occupies the northwest corner, one side of the house has southern exposure and, having twice as many windows as the average home, there is an enormous amount of sunshine. I want practically live in the

(CONTINUED ON PAGE 112)



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QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 111)

is ideally adapted.

... in front of the sun-parlor, a window on one end and a door leading out on a porch at the other end.

Rather than put a permanent partition in the sun-parlor, perhaps a French door could be used. I thought a small study could be arranged for in this way.

... You could do something with study out of the sun-parlor, except that in order to make it attractive you should treat the room in a more interesting way than by closing it with doors. If a solid partition were built, then a dismal little room would be created which could have nice panelling and built-in bookcases. You might only put in the bookcases and paper the walls, but whatever you do it has to be something that will make a feature appealing enough to help you rent the place. The same idea carries for the breakfast room, in which you should do everything possible in the way of paint and wall paper to make it attractive to tenants.

HOW LONG TO PLAN AND BUILD A HOUSE?

By Greville Rickard

... they are presented with a picture of ... between the occasion of their first visit ... that the husband must have a study of his own, the wife an ironing board in the sewing room, and that plumbing pipes must not be heard in the living ... sconced in their new home, with the ... draped, they have a house-warming in order to exhibit to their friends the reason why, for so many months, they have not been behaving like normal human beings.

It is the better part of wisdom for ... building site. This is a vital point. The architect with his longer experience can sometimes save him from making a serious mistake. For instance, that ... real estate operator attempts to dispose of a rocky mound by saying that building money can be saved by using ... out of the site, in building a house of stone. This, despite the high cost of stone masonry, is still very frequently believed.

Even though the owner's dwelling is to follow the characteristics of another that he has admired, it must have a distinct charm of its own. It must express his wife's and his own individualities. It must answer their practical requirements. Perhaps the placing of it on the property requires special study. The architect points out that many weeks may be consumed in ... which time there will be, most likely, many conferences. Sometimes it is difficult to settle upon a style. The husband ... handsomely half-timbered while the wife may have cherished always a dream-house distinctly Colonial in flavor. Even with this question well behind them, and in time a general scheme approved of, minor difficulties will crop up, but gradually they will be ironed out with application of continued study.

At last the time comes when the owner is sufficiently satisfied with the sketch plans and elevations to give them approval. The architect may then proceed with the preparation of working drawings and specifications. Even then changes will continue to be made. Nothing can really stop this human ...



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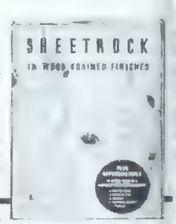


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HOW LONG TO PLAN AND BUILD A HOUSE?

(CONTINUED FROM PAGE 112)

tendency but the actual solidifying of a conception into its ultimate three-dimensional form, and even then the making of a change is not unknown. To rush this working-drawing stage too fast is economically unsound. The more thoroughly complete the drawings and specifications the tighter and the lower will be the competitive figures of the bidding contractors. Conversely, loosely prepared documents are bound to present loopholes for ambiguous interpretations which the builder and the sub-builder, for self-protection, will more than cover with a safe figure. Furthermore, they lead inevitably to misunderstandings and consequent frictions, delays, extras and headaches in general.

In my opinion it is unfortunate that it is a custom for most architects to send out for figure the specifications and the eighth- or quarter-inch scale drawings without their including the details which, according to general rule, follow after the contract has been let. That very necessary department of the work, often the most exacting and costly in time to the architect and the drawings for which the client rarely sees, the making of larger scale details at half-inch, three-quarter-inch and three-inch to the foot, and at full-size scale, these to be sent to the various mills, shops, foundries, carvers, modellers, iron workers, etc., is undertaken usually during the progress of erection. Some architects, however, have formed the practice of including some of these details in the working-drawing set.

The reason for their usual postponement till after the letting of the contract is two-fold. First, there is the owner's pressing anxiety to obtain figures as soon as possible, in order to regulate his budget, and therefore the lack of time allowed for developing these details prior to the securing of estimates. Secondly, there is no provision made at this time for the remuneration of the architect for this work. According to the generally approved schedule of fees, divided into fifths, for the different stages of his services, he is not paid for this work until the building is in process of erection. To me the whole procedure is unscientific. In no other branch of engineering or manufacturing activity can I think of men being called upon to submit figures based upon documents in which there must be so much ambiguity as when these details are absent.

If the architect is able to obtain the additional time necessary for preparing them, both he and the owner are certain to be benefited in the long run, as I have proved to my own satisfaction. On four different commissions an arrangement was made by which all details, including even full-sized profiles,

(Continued on page 114)

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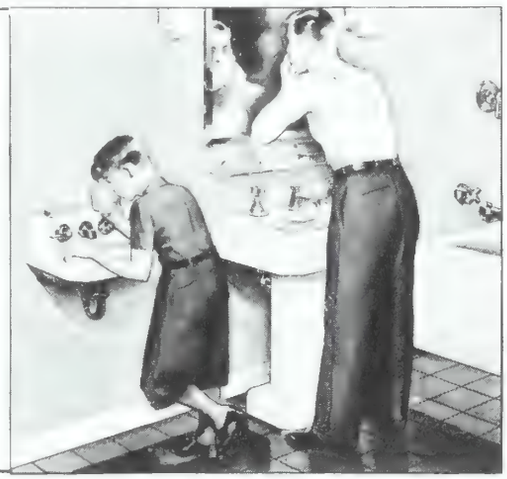
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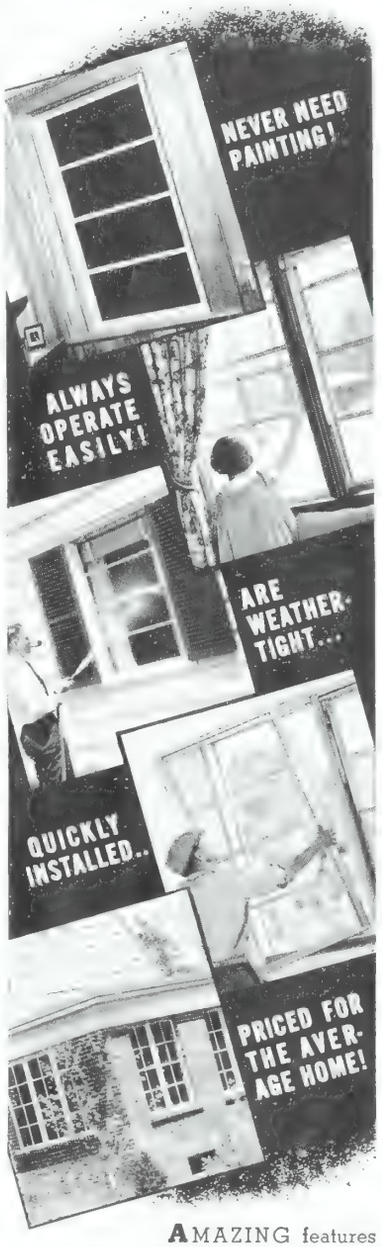
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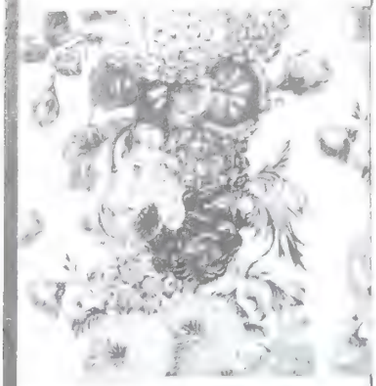


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HOW LONG TO PLAN AND BUILD A HOUSE?

(Continued from page 113)

drawing set that would go out for [illegible]. As a result there was avoided the usual battle—all too familiar to the initiated—that arises between the builder and the architect the moment the contract is signed, the former crying for his details in order that he may [illegible] and plan his work; the latter crying for more time in which to give them the amount of study which they deserve [illegible] them frequently delays progress and even causes financial loss to the builder.

If, on the other hand, they have already been made, the house will certainly be built in less time than can be the case when they have not, and thus the extra time that was consumed in [illegible] time to the architect, for these details can be studied and "nailed down" [illegible]

[illegible] than five or six builders should be necessary for obtaining competitive estimates on the average operation. To call in more is wasteful. Someone must pay for the many sets of blueprints required. Only one builder can be awarded the contract, while, as a rule, it [illegible] to forty dollars to hand in a figure. And it is unsound to be lured into having any builder because of the psychologic influence of his expected [illegible] the owner would be unwilling to have undertake it. It pays to be able to have faith in one's builder, to be able to work with him as a friend rather than to be obliged to regard him always as a natural enemy.

The builders should be allowed two weeks in which to prepare their estimates. Even then some prodding is necessary to get in a tardy one or two.

Finally all the figures are in. A number of days are consumed in digesting them, and in turning them over. Builders are called in and questioned as to additions, deductions and [illegible] to be decided before the contract can be drawn up complete.

Eventually it is signed, and the very day afterward the owner fully expects to see a squad of men busily digging a hole on his site. Disappointment is keen when he sees nothing but the same old blank lot. In spite of faithful intentions it seems to take the builder the better part of a week in which to get organized after he has signed the contract. He has his own which have to be signed with his subcontractors and they sometimes with their "subs."

It is easy and it is [illegible] for a builder, anxious to secure the favor of a client, to convince even himself that he is going to build the house within the course of six months. But regardless of this forced optimism I have found it usually takes him eight months and perhaps nine, depending upon the size of the house and the season during which it is built. Sometimes a not-too-honest builder tempts the owner with a time-promise which he knows he cannot fulfill. He looks more efficient in the owner's eyes than the franker competitor who lays his cards honestly on the table. Sometimes an owner finds it a more enjoyable sensation to believe him rather than the other. And so he proceeds "in haste and regrets at leisure."

As for the house, it is folly to build too speedily. The actual structure benefits by giving to it all the time that is reasonably possible. Foundations have more time in which to harden and lose their moisture, though this is not important; timbers and mill work to dry out and to do their shrinking and settling, thus diminishing the amount of later plaster-cracking; rafters to do the same before receiving the roof covering—important when that is heavy; plaster to dry out completely before receiving any painting or papering. Then there is the painting itself. There is the oft-heard phrase, "I moved in to get the painters out." But painters, not usually the best of mechanics, are always difficult and painting is difficult, which makes this stage of the work one which especially calls for a maximum of patience. It usually works to the owner's ultimate happiness to exercise it and to await their final departure before moving in.

(Continued on page 116)

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HOW LONG TO PLAN AND BUILD A HOUSE

(CONTINUED FROM PAGE 114)

At best this wind-up is a trying period of the work, this bringing to completion the numerous small odds and ends; patching, replacing missing bits of hardware, sandpapering doors and windows that stick from swelling, mending a broken window, making adjustments to the heating apparatus, decorating, building or finishing the driveway, planting, etc., etc. All of this creeps into a considerable amount of time and if its likelihood is not foreseen and discounted it can wear down the patience of the most saintly.

Builders today are undeterred by the winter months, and are willing to proceed with whatever construction is feasible, regardless of the elements. Nevertheless the summer-time is the sensible middle-period for a building operation, and the house that can include this season in its construction can most likely be finished in less time.

The homebuilder of the not-too-distant future might find it of ultimate self-benefit to start today with the preparation of his plans. For today he has access to the best time and inspiration that an architect can give him, who, unhurried and undistracted by other commissions, is in a position—which may not soon again be duplicated—to give him all the attention that is necessary by which to evolve a well-thought-out house.

And if he take pencil and paper in hand and jot down in a column a list of the average time-periods that the various steps of planning and building, as here suggested, might take, he will probably find the sum total to exceed, by a considerable margin, that which he has been entertaining in his mind's eye. When the proper time comes for the beginning of his plans he may have seen the wisdom of counting ahead these various steps, and, for the sake of his happiness, of allowing for them a generous measure of time. Certainly will he then realize more fun and enjoyment in the creation and realization of his dream-house.

SPRING PLANS FOR WINTER BOUQUETS

By Helen Van Pelt Wilson

Not so long ago flowers were raised largely for their beauty in the garden. Only the extra blossoms were picked, casually enough, and put in water. To-day, inspired by the Japanese, we take a studied pride in our flower arrangements. We consider them an important part of home decoration and plan our gardens almost exclusively on the charming bouquets which can be made of them.

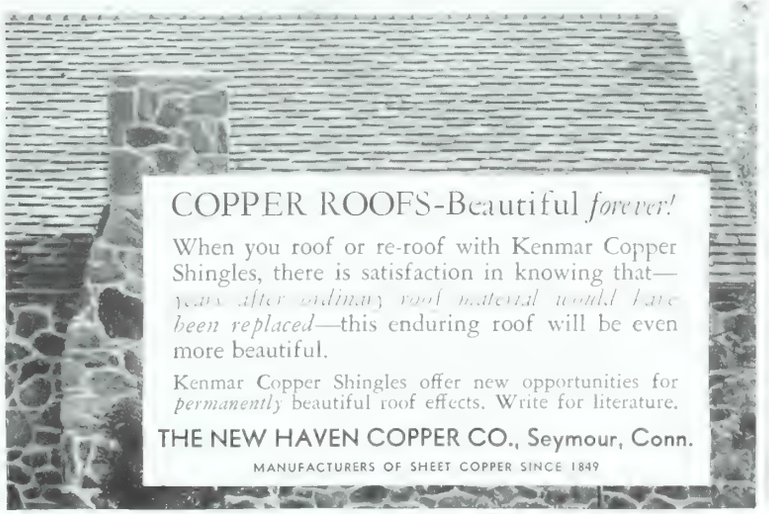
We plant particularly some flowers of bold form and color, some of twisted stem, and others for their pleasant mist of bloom. Furthermore, unless we have a greenhouse to supply us with cut flowers, we require from this garden, even in the winter months, materials for vase and bowl and bracket. And if our cutting garden be cleverly planned it will contain, like our larders and preserve closets, such a stock of cold weather provisions.

Naturally the garden's contribution for winter will be different from that of its summer exuberance. As the preserved peach lacks some of the luscious quality of the fruit just plucked from the tree, so the winter bouquet will have a different flavor from that of summer. But even so, like the preserved peach it will be satisfactory and charmingly appropriate to the season.

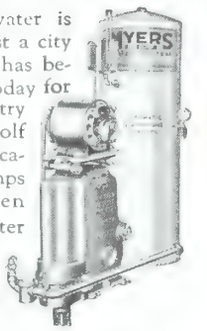
Plans for it, however, must be laid well ahead and two types of material included—flowers, pods or berries, and grasses to dry for permanent arrangements, and fruit, cone and leaf for cutting at any time during the winter season.

The first group, our main consideration, we may call Everlastings, for dried bouquets made from them should keep in good condition from October until late winter when forced fruit or shrub blossoms take their place. Sometimes even then the Everlastings are not entirely discarded. I have kept a particularly choice Bittersweet branch over for a second season and I have seen others tenderly pack away a perfect Pine cone for display the following winter.

(Continued on page 118)



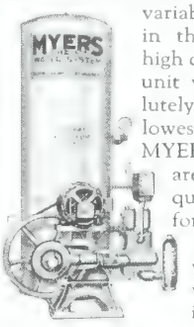
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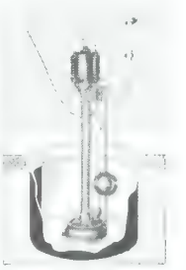
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[W-16]

Take Off Your Hat to The MYERS





AN OLD HOUSE IN LOWER CONNECTICUT

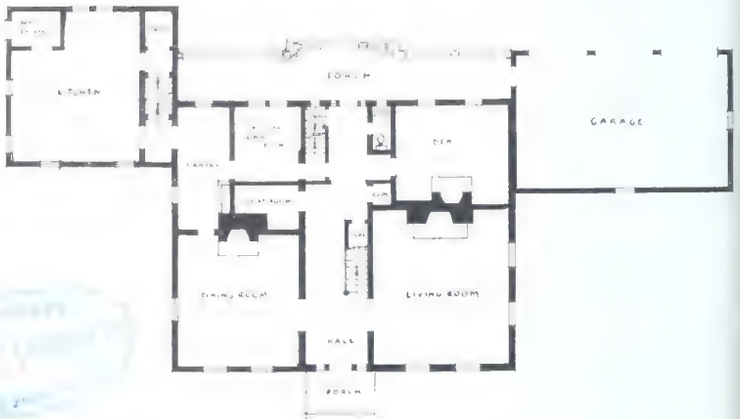
UNDERGOES SUCCESSFUL FACE LIFTING

In the remodeling of practically every old house there comes a time when it is necessary to make an improvement of the exterior appearance and rearrangement of the interior to conform with the needs of modern living and the owner's particular requirements.

An excellent example of such a dual approach to the problem is furnished by the residence of Joseph H. Wellman in Fairfield, Connecticut, of which before and after views are shown on this page. When Walter B. Kirby, architect, undertook to remodel it he began with the overbalanced gable portion, added a second story above and, by radical simplification, brought about an intrinsically pleasing result. Although the two photographs of the house are not taken from exactly the same point of view, a comparison of the locations and the window and entrance locations clearly proves the relationship.

Today, entering from the stone floored, purely Colonial porch, one stands in a central hall with the dining room on the left and the living room on the right. Each is of good size, nearly square, and with a large open fireplace in the center of the rear wall. Directly back of the dining room are a pantry and children's dining room, with the kitchen occupying the wing at the left. In the opposite corner of the main house is a study (also with fireplace) and in the adjacent wing is the garage.

On the second floor, above the kitchen, are two maids' rooms and bath. Three baths and five bedrooms, one of the latter being on the rear over the porch, center around the main hall on that floor.





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give attention to the new
GLADIOLI

Planted now, the wide range of shades will add charm and beauty to our Summer garden. These are the personal selections of Mr. Scheepers —and are of the finest varieties.

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Many Gold Medals—and highest awards for supreme merit



A REMODELED LANDMARK IN CONNECTICUT

CONNECTICUT Colonial—of about the year 1720, to be exact—was the origin of the remodeled home of Ralph G. Stillman at Flanders, which is a next door neighbor to the village of Kent on the Housatonic River. Much of the spirit of those old days was retained by Allan McDowell when he designed the required changes.

The photograph above shows the house as it was when the present owner took possession. The portion at the left of the picture is the one marked "Main House Unchanged" on the plan, that at the right is of the ell which extended as far as the present driveway.

The first of the two lower photographs is of the rear of these two old sections (the original kitchen wing showing at the right), and the garage with the two servants' rooms at the end. The driveway enters through the arch and provides entrance to the garage on the one hand and on the other an exit driveway.

At the bottom of the page is another front view of the house before remodeling. Comparison with the present plan brings out two points of particular interest: the removal of the long porch roof to make way for an open paved terrace, and the long ell effect.





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JOHNS-MANVILLE
Cedargrain Asbestos Siding Shingles



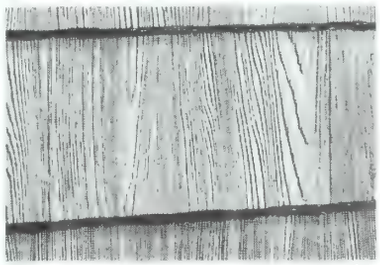
—provide charm and texture of finest wood . . *fireproof, permanent*

THESE J-M Cedargrain Siding Shingles actually grow more beautiful with time. They will not rot, corrode or burn.

Through faithful reproduction of grain and texture, they provide all the charm of weathered wood, with irregular butt lines. They combine the attractiveness of split wood shingles with the advantages of being fireproof and permanent.

Landlords, realtors and home owners will find these shingles not only a great economy in building, but great restorers of rental and sales values as well.

Look into this ideal way to relieve yourself of all future siding expense. Catalog also pictures and describes many other J-M building materials.



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The Garden Department

Macy's Roebush Sale starts March 25th



SPRING PLANS FOR WINTER BOUQUETS

(CONTINUED FROM PAGE 115)

Among Everlastings we can list four types: annual flowers, perennials, seed pods or berries and ornamental grasses.

The common Strawflower (*Helichrysum*) is the finest of the annuals because it is large, well colored and showy. It is easily grown but usually seen only in mixtures. Seeds thus bought invariably produce a preponderance of red, and separate packets therefore prove a more satisfactory selection. The violet tones are particularly lovely when arranged with grasses. The salmon pink keeps its color well and the golden yellow (rather than the canary) is one of the brightest and most attractive to combine with the lavender haze of Statice or a frosted cloud of Artemisia. For bouquets in firelight tones there must be a packet of copper, too.

The Rose Everlasting (*Helipterum*) [illegible] flower. It is entirely safe to buy in mixtures of the double type. The flowers are bright pink or white with [illegible] flowers but smaller.

[illegible] is the daintiest of all the Everlastings, Rhodanthe. The stem is threadlike and the blossom a delicate pink or white. Rhodanthes revel in hot weather. Seed should not be sown outside until soil [illegible] and the [illegible] should be thinned out rather than transplanted.

Another good pink is the Globe [illegible] old fashioned Clover-like flower obtainable also in white and purple, but [illegible] difficult to use with most decorative schemes. Seed should be soaked in hot water before sowing and the soil covered during germination with grass [illegible].

Good whites may be obtained from [illegible] (*Craspedia*), although it usually is obtainable only in mixtures with purple, lavender and pink. This is more difficult to grow than many of the other types but it is well worth including.

The Winged Everlasting (*Ammobium*) carries its shiny white flowers with yellow centers on broad stems that twist and turn in a most artistic fashion. Too often when dried the stems of all these Everlastings are straight and stiff. So *Ammobium* has a particularly important place because of its peculiar stem. It is to be counted on as a fine "filler" too.

Let the plants of all these but the Strawflowers stand six inches apart. Each Strawflower plant requires a foot.

Annual Babysbreath (*Gypsophila*) and annual Sea Lavender (*Statice* or *Lemonium*) may also be planted for their filling or "misting" effect. The Notchleaf Statice (*Lemonium semitum*) has blue, rose, or white heads on a one-sided spike with winged stems. *Lemonium bonduelli* is bright yellow. The rat-tail Statice (*Lemonium suworowi*) has few-branched spikes of rose-colored flowers borne on leafless stems.

Seeds of the Statice are supplied in the dried flower heads which, to secure satisfactory germination, should be planted on their sides and barely covered with soil not at all clayey in character. The stems of the annual Statices are weak and require staking. The Statices, besides forming good contrast in material to bolder individual flowers, can be relied on to keep their colors when dry and not to fade even in sunlight. Allow twelve inches to each plant.

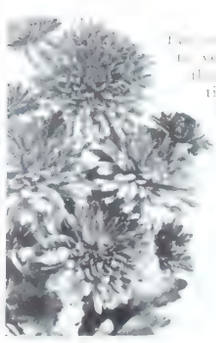
The culture of these annual Everlastings on the whole is very easy. Unless the growing season in your locality is short it is unnecessary to start the seed in cold frame or indoor window box. Plants will flower with sufficient early abundance from seed sown in the cutting garden in a sunny location when danger of frost is past. The exception, perhaps, is the Straw flower which I am told is often disappointingly slow in maturing blossoms from May sown seeds. My own have always come through well, however, before cold weather checked their growth.

Any good garden soil is suitable with some sand in it for the Ammobiums, but for all of these, overcrowding of the plants must be avoided. Otherwise small, weak-stemmed flowers will result and these will be difficult to arrange. Careful cultivation and prevention of seed formation result in finer bloom from the Everlastings.

(Continued on page 140)

Enjoy Glorious Color in Your Fall Garden

BRISTOL HYBRID KOREAN *Chrysanthemums*



[illegible] double varieties to [illegible] glorious color in your fall garden. Ideal for cutting. Enjoy these [illegible] to grow plants every year till [illegible] ROMANY, soft, glowing [illegible] INDIAN SUMMER, vivid golden [illegible] BOTH OF THESE LOVELY NEW IVY DEVELOPED BRISTOL MUMS FOR $1.00. THREE OF EACH FOR $2.75 postpaid. Of Western Rockies, prices are $1.05 and $2.85. Order now for spring delivery.

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GARDEN MART



One of the things on the "must" list this month is sowing the early annual and vegetable seeds in flats in a coldframe, unless you are one of those forehanded folk who put them in a month ago and provided artificial heat of some sort to get them going. Don't use just any old soil for them—it must be light, crumbly and moderately rich, generally with a fair amount of sand in it as a surety against caking and lack of proper drainage.

Another opportunity—and a big one—is in the planting of new trees, shrubs and hardy herbaceous things generally. Almost the only plants which cannot be set out successfully in April are the early Spring bloomers, including the bulbs. Even large trees can be moved now, with every prospect of success if the work is properly done and they receive the right subsequent care.

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Certain toothsome delights culled for the Cognoscenti from the pages of "*THE BOOK FOR GARDEN LOVERS". No epicure with a kitchen garden larger than a pocket handkerchief can afford to miss them. For instance—

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Think of it!—big mouth-watering crops of this luscious delicacy, fresh from your own garden and tumbling in your lap in a constant succession *from June to late August.* BUT—You must plant *all 6 varieties* at the *same time—right now,* or as soon as frost is out of the ground, and *success is yours!* Here are these 6 outstanding varieties bearing in the following order—

	½ lb.	1 lb.
SCHLING'S PEDIGREE	25c	40c
GRADUS OR PROSPERITY	30c	55c
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Collection Prices { ½ lb. each all 6 var. (3 lbs. in all)—$1.75 / 1 lb. each all 6 var. (6 lbs. in all)—$2.75 / 2 lbs. each all 6 var. (12 lbs. in all)—$5.00

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ENDIVE or *FRENCH ENDIVE* [illegible] Pkt. 15c—oz. 35c

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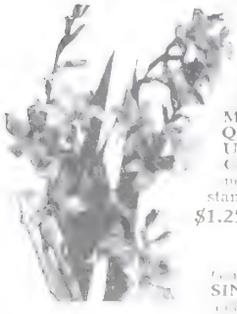
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Here's a start for an *HERB GARDEN*—A collection of 12 perennial herbs noted for flavor or fragrance.

Chives—Sweet Water Cress—Hyssop—True Lavender—Mugwort—Rosemary—Rue—Sage—St. John's Wort—Sweet Marjoram—Lunsa—and Thyme—Each 15c a packet or all 12 for $1.50.

And now some rare flowers to garnish the feast

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Special Mixture of the new Earlham large flowered hybrids, including such new and unusual varieties as His Majesty, Lemon Queen, Marjorie, Una and James Coey. A superior mixture of the outstanding strain. Doz. $1.25—100—$8.00

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Tuberous-rooted BEGONIAS

[illegible] GIANT SINGLE FLOWERING in Crimson, Pink, Scarlet, White, Yellow and Salmon 30c ea., Doz. $3.00, 100—$20.00

GIANT DOUBLE FLOWERING—Same colors as the single varieties. 30c ea., Doz. $3.00, 100—$20.00

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Madison Ave. at 59th St. New York City

SPRING PLANS FOR WINTER BOUQUETS

(CONTINUED FROM PAGE 118)

Among the perennial types is one worth searching the catalogs for. It is called Cupids-dart or Blue Succory (*Calanche*) and is said to have been used by the ancient Greeks in their love potions. The corn-flower-like blossom comes in a lovely blue, *C. caerulea,* or blue and white, *C. bicolor.* Eighteen inches is not a bit too much space to allow each plant and the preferred soil is sandy. It blooms the same year seed is sown.

The perennial forms of Babysbreath (*Gypsophila*) and Sea Lavender (*Statice latifolia*), once established, will appear year after year, producing enormous clouds of white and purple lace which dry perfectly. Give the Gypsophila eighteen inches to a plant, but a foot suffices for the Statice.

The Ghost Plant (*Artemisia,* Silver King) may also be included for its silver sheen of foliage which matures early in summer. It is then that long sprays should be cut and hung away for future use in autumn.

Of all the Everlastings Honesty or Lunaria seems to me the loveliest. Not flowers but transparent silvery seed pods are its distinction. There is a modern look about it, too, that relates it to the [illegible] a gold-blocked wall paper I saw a patterned line of shining Lunaria rising [illegible] I had rarely seen a prettier flower composition.

Lunaria is a biennial often called Honesty, Honest Pocketbook, or Moonwort. It thrives in shady places and can be grown in ordinary garden soil [illegible] If the seed is sown indoors in flats in March, the pods will very likely be produced [illegible] seeds sown in the open ground are not likely to produce pods before the next year. Cut these plants as the pods turn brown. Remove the outer covering when the "pennies" are thoroughly dried.

Other plants known for their fruits are the Lantern Flowers (*Physalis francheti*). They bear most arresting seed pods shaped like scarlet lanterns. Branches of these stand out glowingly in any bouquet. They can be grown from seeds or even more easily—too easily, many of us find—from root cuttings. Given half a chance they w overrun any garden and so must kept diligently checked.

A gay companion for Physalis is t native Bittersweet. No garden inves ment I have ever made has brought n greater returns than the abunda yearly harvest from my *Celastr scandens* vine which clambers wi such determined vigor beyond its tr lis and over the garage roof. Ea autumn its long arms are bright wi great jeweled bunches of crims berries which I arrange in a copp bowl.

If native plants are secured from t woods, it is important that a heavi fruited vine or a cutting from such one be chosen. Either native plants those secured from a nursery, howev usually require a season or two which to become established befo they bear heavily. A yearly applicati of bone meal given to my vine in t spring seems greatly to increase productivity.

As a fine foil for these more brillia fruits I use the soft gray of the Ba berry (*Myrica caroliniensis*). T branch itself is a beautiful tone of e gray. The berries are a lighter shini steel color, pungently aromatic if crus ed. Even where there isn't a cutti garden there should be at least o Bayberry bush. My own eight-fo shrubs are outstandingly beautif despite the distinguished company other fine shrub specimens.

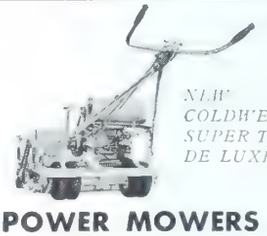
Finally for the permanent bouque grasses must be planted. To enjoy the again we must mentally divorce the from their once inevitable companio the dried Hydrangea blossom. Togeth these occupied a sadly prominent pla in the stuffy, formal parlor of o grandmothers' day.

We must study again the many typ of grasses and plant them far enoug apart so that their plumes and spra and spikes may develop freely. In a d brass vase I saw once a charming a rangement entirely of grasses castin a fascinating shadow upon a crims hanging behind them. At another tim I enjoyed their many beige tones blen ed to the red and brown of an India pottery bowl by a few crimson Lante sprays.

(Continued on page 122)



This valuable Illustrated Catalog tells all about Coldwell Mowers



NEW COLDWELL SUPER TWIN DE LUXE

New Coldwell POWER MOWERS

Mail coupon today for helpful, informative catalog and reference guide with illustrations and complete specifications of power mowers for every kind of light and heavy duty. New 1936 line includes COMPLETELY RUBBER EQUIPPED models of advanced design and manufacture for superior operating performance. Also sensational NEW LOW PRICED mower which is the outstanding value of the year. Prices begin at $80. Made by COLDWELL, world's oldest designers and builders of power mowers.

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City *State*

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Give away all our old varieties of Gladioli Bulbs. Get Wayside's new ones. Be sure to send 50 of them to Mother Hoyt.

Get at least 6 of the new Wayside all Summer flowering midget Rose that grows low and bushy.

Send Wayside order for the new Buddleia Fortune. Jeanette says it's a knockout.

Comb Wayside's Plant Catalog for new things. Jack's Sister keeps on saying: "Get everything from Wayside. Get everything from Wayside." She may be right. For last 3 years she has walked off with Garden Club prizes.

These Choice New Things Cost No More Than Old Ones

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3. A beautiful new Butterfly bush with very big lilac flowers. $2 each.



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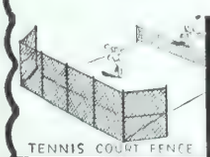


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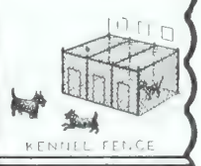
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The best perennial ferns for our purpose are the Fountain Grass (*Pennisetum*) ... moss, to be planted in a sheltered spot ... tractive rising clump from some slender ... flower vase. All of these hardy grasses ... placed to avoid crowding, and finally ... about eighteen inches apart ... *latifolia*) furnish fine dark brown ... be included in it or a perennial plant ... water-filled tub in the cutting garden itself.

... responsible for success or failure with ... inner petals will be revealed and close contain less of the straw-y substance which makes the flower dry well.

... strip off all leaves. They will only be unsightly later as they break. Then arrange the various materials in loose bunches fastened with rubber bands. These elastics are better than string because they will tighten as the flower stems dry while string often permits part of the bunch to drop out. Hang the flowers or pods heads down so that they will not be weak and drooping when you arrange them. Select for storing a cool, dry, dark closet and don't make up the bouquets until the house is dried out by a heater fire. Later in the season if the bouquet ... with a rose spray to restore its freshness.

The second class of material for ... qualities indoors of these various Everlastings. Outdoors, however, it may be kept on hand for various lengths of time and indoors, either dried or in water, it will last longer than the usual ...

As a windbreak or boundary to the cutting garden but still a contributing part of it, certain Pines are fine to plant where every cone-bearing branch may be cut without desecrating the beauty of some prominent lawn specimen. The White Pine (*Pinus strobus*) and the Himalayan (*P. excelsa*) are fine for this purpose. Then there must be a Scarlet, Red, or Pin Oak because these trees keep their foliage so long; and a group of berry-bearing shrubs.

The gorgeous Firethorn (*Pyracantha coccinea lalandi*), with its coral encrusted branches, holds its fruit until January. Be sure you buy this one from a reliable firm, however, for there is a substitute variety not so sure to fruit, too often offered in its stead.

... (*Ilex verticillata*), the bright red Washington Thorn (*Crataegus cordata*), the purple Beautyfruit (*Callicarpa purpurea*), the red-wing ... cousin of the Burning Bush often gathered in the wild for drying, the ... the Barberry (*Berberis thunbergii*), the Holly (*Ilex opaca*) and the two marvelous Chokeberries, shining red *Aronia arbutifolia* and glistening black *A. melanocarpa*, supply materials for fresh bouquets far into the winter.

These will have an added charm if plantings of Myrtle (*Vinca minor*), preferably the English variety Bowles with its larger leaf, and of Japanese Spurge (*Pachysandra*) are at hand to supply all winter bright, graceful foliage as a foil for their more sombre beauty.

Many other shrubs like the Dogwoods would also be useful in bouquets, but their fruit is the delight of the birds who make it disappear long before the season of our needs.

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YES . . . here's *one-hand* power-mowing! Say "good-bye" to the ... pushing. Now keep your lawn beautiful with one-hand ease . . . simply by strolling along, guiding a quiet, smooth-running Evinrude LAWN-BOY Power Mower.

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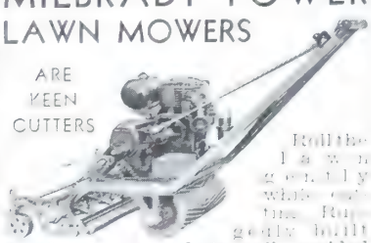


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20 bulbs, ... of above varieties $1.50
40 bulbs, ... above varieties 2.50
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PLANTS NEED FOOD, ROOM, CULTIVATION

By Maurice L. Condon

An ancient experimenter once ... "Manure has been the basis of ... cessful farming since the world be... , and will be until it ends." Perhaps ... were saying that today he would ... "Organic matter has been the ... is, etc.", as it probably never oc... red to him that the world would ... always have plenty of animal ... nure, so that cultivated crops could ... e all they needed. But organic mat... need not necessarily be of animal ... in. There probably will always be ... sufficient supply of vegetable or... ics, not only from the unused and ... discovered beds of peat moss, humus, ... leaf mold; but, if properly handled, ... wing plants will produce quanti... of it year after year. This, com... ed with certain quantities of com... cial fertilizer, can and will mon... n tide care of the plants' wants ... , strangely enough, it will be of a ... r and richer quality than the old-... ioned stable type.

THE PLANTS' NEEDS

...ll growing things are substantially ...e in their requirements, as plant ...ure cannot vary greatly in prin... , but only in methods. Whether ... are grown in Africa or Alaska, ...its in any part of the world, in ... r to develop satisfactorily, must ... the necessities of life—good soil ...ly supplied with organic matter, ...able drainage, sufficient moisture, ...light, and properly available plant ...l elements, such as nitrates, phos... tes, potassiums, etc.

...f all of these things were present ... available, one would naturally sup... that plants would prosper, whether ... crop were grain, vegetables, flowers, ...ubs or trees; and they probably ...uld, if man, in his selfish desire to ... more out of a given piece of ground, ... not so overcrowd them at planting ...e that it is impossible for any one ... them to be adequately nourished. ...st people (unless they be profes... nals, or well-versed in the handling ... plants—and many times they too ... this same mistake) do not seem ... realize the room that a plant re... quires, and that the root system, if it were allowed to develop properly, would in many cases need more space than that part of the plant which shows above the ground.

We see at the Flower Shows rare specimens of this or that type of plant, on which is hung the "Gold Medal," which are so unusual and of such physical beauty, size, color, etc., that we marvel at any one's being able to produce such a plant. What happened to this particular plant that made it so superior to all of its brothers and sisters? Is it because some Fairy Queen waved her magic wand over it? Or is it just some freak of nature? No; it is just that from the development of its seed, bulb, root stock, whichever the case may be, it was selected, separated, segregated and cared for, probably under the watchful eye of an expert who had only one thought in mind; that is, to develop it as nearly as possible into a perfect specimen of that type. It must always have all that it can use of the necessary things of life plus, most of all, plenty of room where the roots and tops of no other plant can molest or annoy it.

Perhaps we are not all attempting to get the "Gold Medal" specimen; but we do want to grow and develop good healthy flowers, vegetables or trees, as the case may be, that will yield all that is right and proper for that particular species or variety. In order to accomplish this, we have to do many of the things the expert did in producing his "Gold Medal" specimen; not to that extent, of course, as we will probably be satisfied with less.

WHAT SPACE YOU SHOULD USE

Think of any exceptionally beautiful tree or shrub you have seen. Was it not standing more or less alone and apart from other things, at least far enough away so that it got the full benefit of sunlight all day, and the roots of other large things were not intermingled with its own, robbing it of its food and moisture? It must have been, or it could never have made the

(Continued on page 124)

THE GARDENS OF TOMORROW

Beautiful plants, trees and shrubs—many new and rare—mark the improvement in the nation's taste. The "monstrosities" of the Gay Nineties are passing. In our 1936 Short Guide appears by far the most complete list of true Garden Aristocrats in America.



Here are some samples of Garden Aristocrats:

KELSEY'S BERRY BUSH YEW. Covered with red berries even in small sizes. New 1936. Small, neat bush. 18 to 24 inch (balled), $3 each. Small plants, $3 for ten.

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SARGENT WEEPING HEMLOCK. A low mound of evergreen. Unique. Rare. Delightful. 15 to 18 inch (balled), $1.50 each.

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MAGNOLIAS. Charming, Spring bloom. Rare. *Stellata.* White, in April. Starlike. 12 to 15 inch (balled), $1.30 each. *Soulangeana.* Pink, April, saucers. 15 to 18 inch (balled), $1.30 each. *Lennei.* Red, early May, saucers. 12 to 18 inch (balled), $1.30 each. *Nigra.* Purple, late May, saucers. 15 to 18 inch (balled), $1.30 each.

RED-FLOWERING DOGWOOD. Gorgeous native rarity. Pink blooms cover tree in May. True, grafted trees. 2 to 3 feet (balled), $1.35 each. (Heavy 3-year.)

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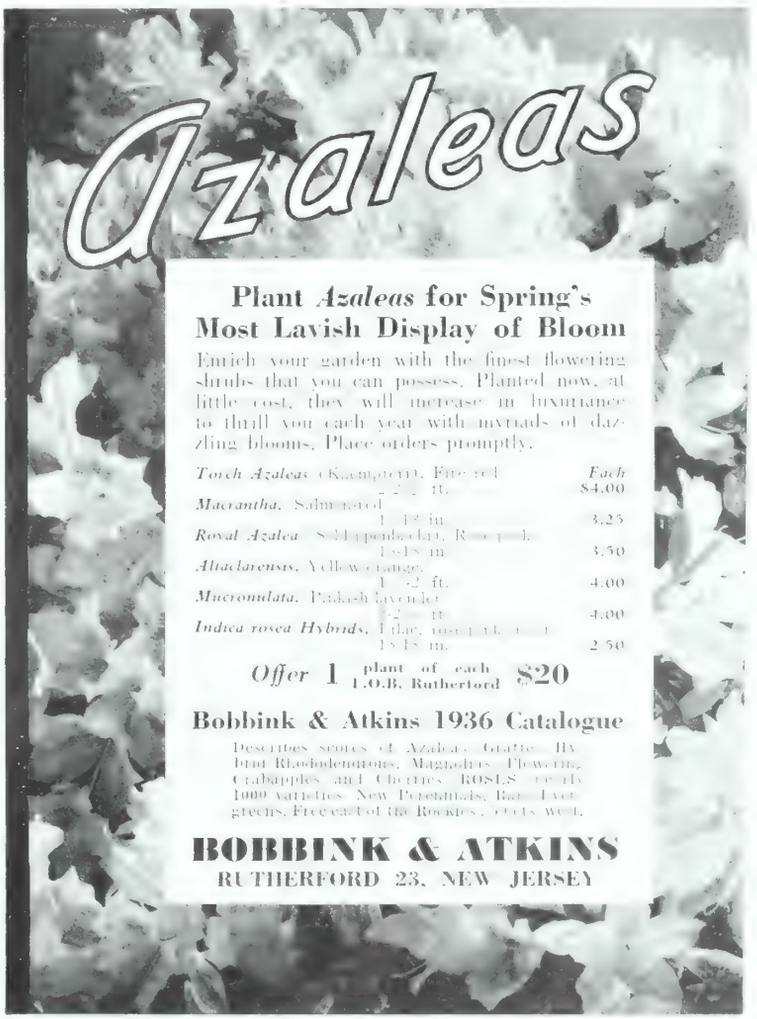
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The raking will take out all of the dead grass and weeds that have accumulated during the winter. The Henderson Lawn Enricher contains just the fertilizing elements that your grass needs for proper nourishment and the **Henderson Lawn Grass Seed,** which is the best seed for general use, will thicken and improve the turf. It is a mixture of carefully selected varieties and is the result of years of experiment and experience. For special conditions we have other mixtures.

Prices: Henderson Lawn Grass, ½ lb. 30¢; 1 lb. 50¢; 3 lbs. 1.45; 5 lbs. 2.35; 10 lbs. 4.50; 20 lbs. 9.00. Transportation prepaid. Phone orders before 2 P. M. will be shipped the same day. C. O. D. if desired.

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"HOW TO MAKE A LAWN" is the title of one of our leaflets by Peter Henderson, which treats of lawns and lawn making in detail. We shall be glad to send this without charge if you will fill in the coupon.

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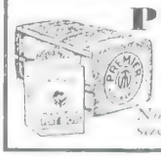
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PLANTS NEED FOOD, ROOM, CULTIVATION

(CONTINUED FROM PAGE 125)

necessity progress to appear as it does.

We are all inclined to plant too closely and think of the immediate future; we do not realize the room that a particular plant should have when it reaches maturity. We say: "I want these things to be planted close together. Even though the tops of the plants may not be of perfect form, they will more or less grow and blend together, and give me the effect I want." This often sounds very reasonable. But what about the root system of these individuals? Roots never blend or cooperate. They fight constantly with neighbors that come too close to them—like hungry wolves, each one trying to get more and more of the things it needs in order to sustain itself properly—and the ultimate result is seen evident. Not one of the group will, except on rare occasions, be satisfactorily nourished. It is like trying to feed and house ten children on an income that could not possibly do the job for more than two.

Domesticated animals are usually fed all that is right and proper for them. Wild animals frequently die for lack of food; although, unlike the plant, they can at least go looking for food, and eventually find probably not enough but sufficient to sustain themselves. But the plant, which has no means of motility, must spend its entire life in a fixed spot, and its food must either be there in sufficient quantities, or must be put there artificially. These are things which many people fail to understand.

OVERFEED

I do not believe I have ever seen plants overfed. I have seen them fed too much of one thing such as an oversupply of nitrogen, which makes rank, soft growth. Too much lime or even too much water, but this is also through lack of understanding on the part of the person applying them. A barrel will hold water only up to the height of its lowest broken stave. Therefore, if the soil is well supplied with all of the essential plant food elements except one, probably none will be available to any greater degree of the need of that one; such as organic matter, water lime, heat, air or any one of the many others. Strangely enough, a perfectly balanced soil is not always a difficult problem to obtain in the small garden while it is sometimes apt to be on the large farm or nursery. In many cases it is a much easier matter for the amateur to acquire it than the professional, who may have a great deal of acreage, as he certainly cannot control the weather. He cannot normally resort to artificial watering; but if he is an intelligent grower he knows that by constant cultivation he can conserve a great deal of the soil moisture, and that keeping his soil in fine physical condition is of paramount importance to proper development of good crops.

AS TO FRUIT BUDS

Years ago even the most intelligent growers thought that certain fruit trees such as Baldwin or Greening Apple, Peach, or Cherry trees of that time were biennial bearers, and referred to certain years as being "Apple" or "Pear" years. They might gather one year as much as ten or more barrels of fruit from a single tree, and the next year none. The answer to this is very simple. The tree which bore such a heavy crop the year before used up so much of its energy in trying to support its great load of fruit, leaves and branches, with only a limited food supply, that it took it a full year to recover, under such circumstances, since the fruit buds of the next year's crop are developed the summer before, along with the fruit, leaves, branches and roots. You hear almost nothing any more, especially among the up-to-date growers, of "Apple" and "Pear" years. They have learned many things: first that their trees must be set far enough apart so that the roots of each tree will get the full benefit of all the nourishment within its root range; and that heavy applications of fertilizer in the early spring are necessary, and that they are applied the tree will, at the same time it is developing its fruit also bear the necessary fruit buds for next year's crop, which will make an "annual," instead of a "biennial."

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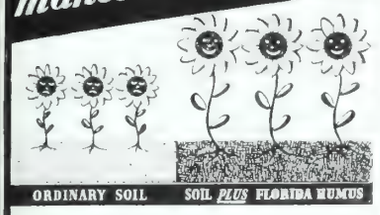
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PLANTS NEED FOOD, ROOM, CULTIVATION

bearer. I have seen many rows of small trees planted, say for example, 5 feet apart, in what was considered good general nursery practice. At the same time, by isolating one of these trees and planting it 75 to 100 feet away from the others, under the identical soil and climatic conditions, in five years it was at least twice as large as the trees planted in the rows close together. Even though the branches of the trees have not grown closely enough so that they interfere badly with each other, the roots under the ground are so grown into each other that each system gets insufficient moisture, which holds back and dwarfs the entire tree.

As to other plants

This is also true with hedges, perennials, or even annuals, although the hedge row can push its roots sideways and usually get enough nourishment. With the perennials, however, those in the center of the bed may be starving, while the outside row may be well fed. The annuals, if thinned out and set at a sensible distance apart, since their roots only live one year, will usually get along better. The tubbed or potted plant will eat up all the available food within its given area and can get no more until it is given either more room or more food. The lawn is no exception and must be fed if it is to do well.

The answer, then, to proper development of perfect individual plants, is that if they cannot be given plenty of room, they can at least be given an abundance of good food; but the amount we considered plenty in the past is now known, in many cases, to be inadequate. The plants really need substantially more nourishment than is normally given them, and they will do better because of it.

If, for some strange reason, we could never again get stable manure, what would be the result? Most of us would scarcely miss it, unless one happened to be a farmer; and even he would not miss it greatly unless he happened to be a stock farmer. The stock farmer, of course, uses it as a convenience, as the cattle are constantly producing it; he puts it back on his land, and it saves him the expense of buying or growing other fertilizers. The truck farmer has already learned more or less how to do without it. Instead, he uses what is termed "green manure"; that is, cover crops or legumes, which he plows under, such as clover, soy beans, vetch, buckwheat, etc., plus commercial fertilizers, and he really gets better results than the farmer of twenty-five or fifty years ago. Furthermore, he has fewer and fewer weeds as a result of the system.

So, as to the ancient experimenter who said, "Manure has been the basis of successful agriculture since the world began, etc."—and of course he meant animal manure — we must change his phrase to read, "Organic matter has been the basis, etc." This can never be changed, regardless of mechanical or scientific advances, as the decomposing of organic matter must always be of intrinsic necessity in the development of living plants. The more of this that is gotten into the soil (within reason, as of course it is possible to overdo it), plus plenty of room for each plant, together with sunlight, moisture, thorough cultivation and good commercial fertilizer, the better our plants will be.

Cultivation

Much has been written recently, especially in the past two years, and in many cases by writers who happen to have a great deal of horticultural knowledge and ability, on the subject of thorough cultivation of the soil, in that, as it is practiced, it is more or less a waste of time and energy, and the only thing that is accomplished is that it helps to keep down the weeds, which, of course, rob the cultivated crops of part of their food and moisture.

A statement of this kind is usually misunderstood by the general public, and many times is very misleading, especially if it is made by a well-known horticultural writer.

Almost since the beginning of time, field and garden crops, after they are planted, have been cultivated through most of the growing season. It was thought that the first value of cultivation was that of breaking and pulver-

(Continued on page 170)



(Above) Photographed May, 1935
Leuthardt Espalier Trees Planted at "Clocheton", Purchase, N. Y.
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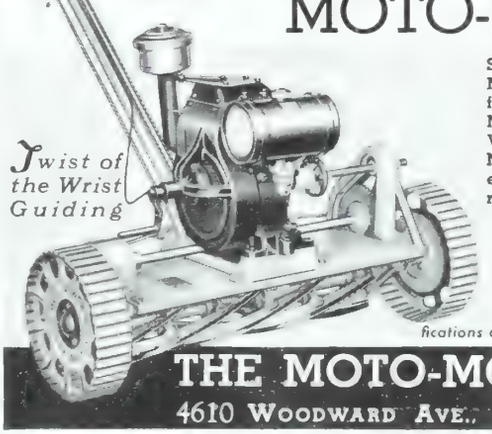
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(Below) September, 1935

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PLANTS NEED FOOD, ROOM, CULTIVATION

rapidly evaporating out of the soil and

secondary.

Since the subject of the advisability of thorough cultivation was questioned several years ago, the writer has been interested in the subject, and now, after considerable research work with both the many State Departments and De-

he has found many varied so-called

that cultivation of most garden crops, flowers, shrubs and even trees, if properly done, is not of more or less direct

In the Middle Atlantic States, as

is at least partly of a clay nature, after plowing the soil, if it is not broken up regularly, it is inclined to compact and

type of soil will become so compact in

and it requires some effort to break it up in any manner.

WATER PENETRATION

known about penetration of water in the soil. In a cultivated field of Corn, where the crop has been cultivated between the rows at regular intervals, a good soaking rain was found to penetrate to a depth of 18"; while in a field of Alfalfa, which of course cannot be cultivated, rain penetrated only to a depth of 5". Certainly 18" of water in the soil are of more value to the crop than 5". Of course, Alfalfa is one of the types of crop which cannot be cultivated, like many others, such as Rye, Oats, a great deal of the so-called "forage" crops, and many of the different legumes.

Frequently, during the summer must remain more or less where it falls; sey, the hilly sections of the South, and including the Rocky Mountain area, the topography of the ground is entirely different, and in many cases hilly and mountainous. Therefore, since in most cases the soil in these sections is of a clay nature, it bakes very hard if would off the surface of a rock or a

RUN-OFF RAINS

found in the lowlands, which are bound the brooks and rivers, and is lost as far as the crops are concerned. These rains are sometimes referred to by the farmer waters over the surface are responsible great deal of the normal rain water is caught and soaks into the soft soil, much the same as a blotter absorbs ink. Of course, cultivated soil is subes the saturation point.

After a rain, if the soil is cultivated after it has had a chance to dry out a little on the surface, a great deal of this moisture can be retained in the earth to be used by the crop roots.

Everyone is familiar with the way that baked soil, after it becomes very hard, cracks open to such an extent that it is sometimes possible to push the fingers into the cracks for several inches. It is known that a great deal of moisture escapes from these cracks off into the air.

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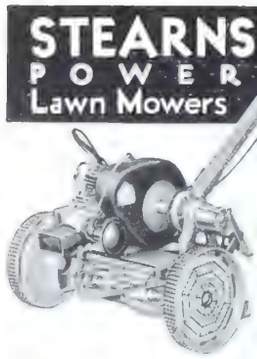
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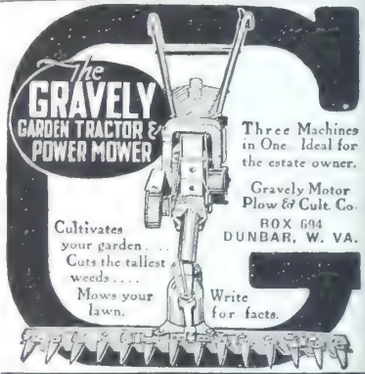
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PLANTS NEED FOOD, ROOM, CULTIVATION

per cent rock particles; 25 per cent air; 25 per cent moisture; 10 per cent organic matter (plus, of course, a certain amount of bacteria). When soil becomes compact and hardened by lack of cultivation, it lacks the necessary air, as the soil particles have fallen so closely together and have become so compact that it cannot possibly contain a sufficient amount of air.

Stirring up or cultivating the soil is known to aerate it. Most people are not aware that many fine golf greens and lawns are dust mulched, which of course, is equivalent to cultivation, as it would be quite impossible to cultivate a golf green without ruining it. Therefore, screened soil and fertilizer are mixed together, spread over the surface and rubbed in around the plant roots with a cocomat or the back of a wooden rake. This treatment has almost the effect of a thorough soaking and is believed to check evaporation and feed the plant roots.

Cultivation can, of course, be overdone, and many plants do not need it, such as the Laurel, Rhododendron, Azaleas and many others of that type which [illegible] surface in the leaf mold, and in the shade of other plants. This group is definitely affected or injured by cultivation, as it tears their tiny roots out of the soil, since they are known to be surface feeders; while many others are of the type that push their roots deeply into the soil and their roots are not injured by light cultivation.

[illegible]

If soil is rich in organic matter, which, of course, is in most cases more or less fibrous and spongy in its nature since it is usually in the form of stable manure, straw, peat moss, or decaying animal matter, it will need less cultivation because of the fact that these spongy living organisms help absorb and retain moisture in the soil.

It is also known that rich fertile soil needs less water to make its plant food elements available than a poor soil. Certain types of soil have great ability in catching and retaining moisture; while there are others, apparently of the same type on the surface, through which water is known to pass very rapidly, due to the subsoil being of a sandy or gravelly nature. The water so passing through this is soon lost through subterranean channels. Clay sub-soil is known to hold and retain a goodly portion of the water, but in either type organic matter in the soil assists considerably in holding this moisture.

The gardener cannot control the amount of rainfall or the time of its coming. Therefore he must manage his soil more or less as a reservoir in which to store a maximum amount of water at whatever time it falls, in order that it may be used directly by the plants later on.

[illegible]

Deep cultivation, of course, is sometimes known to be dangerous, as it pulls out and cuts many of the fine fibrous roots which are feeding near the surface. Of course as the season advances, cultivation should be less frequent and in no event should it be done too deeply. Generally speaking, if cultivation is practiced to the extent that it disturbs and destroys the weeds, it is usually sufficient for the plant. It is quite generally known that deep cultivation is of very little value, and the lighter it can be done, the better; that is, by merely scratching and breaking up the surface.

There are, of course, several objections to late cultivation. It should usually be discontinued about the middle of August. If soil is kept cultivated right up until cold weather, the frost penetrates more easily and the soil freezes to a great depth. It is known that soil cultivation helps to liberate and make more available the plant food in the soil.

Another thing in favor of cultivation is that it is known that the temperature of the soil in the hot summer months is several degrees cooler 3" or 4" under the surface in cultivated ground, as compared with a hard baked surface. This of course means that it is not drying out as rapidly. The root of the Corn plant is known to be just under the surface of the soil, while those of the Potato and most of the bulbs are quite deep. Consequently, to a considerable extent, the kind of plant that is being grown determines the degree of cultivation that will do it the most good.

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Gardens?

571. TOTTY'S ... novelty Chrysanthemums this year, with a ... Carnations and other perennials include a number of prize winners. Totty's.

572. ... GLADIOLUS ... to the gl... A. I. ... Inc.

573. ... FLOWER SEEDS ... other plants that are subject to afflictions ...

574. PLANTS FOR THE AMERICAN ... GARDEN ... land's coldest nursery", in the rocky regions of Barre, Vermont. And the writer of the helpful discussion of rock-plant problems ... are all hardily grown out of doors. ...

575. MOVING TREES FOR BEAUTY ... may involve a single specimen tree or a whole march of matched Maples bordering ... branches, roots and earth. But these experts say any home can be surrounded by trees that look as if they'd been there for ...

576. BEAUTIFUL GARDENS won't grow from starved soil. If you are searching ... you may want to read this leaflet on Dri... & Directors, Inc.

577. YOUR BIRD FRIENDS ... bird-lover's 28-page book on how to attract birds, what to feed them, how to keep them with you in Winter, and how to house them so that they'll come back year after year. It shows all kinds of bird houses, baths and ... Paper cutlery, 25c) ...

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578. STERLING SILVER ... patterns, traditional and modern, ... with complete price information to help you complete your flatware ... Mappin & Webb, Inc.

579. HOW TO PLAN YOUR WEDDING AND YOUR SILVER ... ing check-up book for the prospective bride, a practical help through the hectic three months before the wedding. It shows twenty patterns in Towle sterling silver flatware, ...

580. THE ART OF TABLE SETTI... ... with the etiquette of the ... ... through lu... ... Photographs of beautiful tables are accompanied by dozens of pointers on correct service. (Please enclose 30... Towle & Bowles.

581. THE CROWD COMES TO ... HOUSE ... to keep them com... a fertile mind has devised this little book ... of menus, recipes, stunts, table settings ... and the smart Alvin silver to suit ev... ... Alvin Mfg. Co.

582. FASCINATING DORIAN illustra... the Greek influence in modern silver, w... a complete array of matching flatware a... hollowware in sterling. Dorian is one ... Watson's most successful patterns—the p... tern chosen by the students of five leadi... The Watson Company.

583. THE LURE OF FINE CHINA ... the illustrated story of beautiful tablewa... showing settings formal and informal, si... ple and elaborate. If you've a passion f... luxuriously lovely china, you'll enjoy vie... ing the dinner service of a variety of i... posing potentates in many parts of ... world. The Rosenthal China Corp.

584. GIFTS of copper, brass and chromi... are still being made by the company found... by the Paul Revere who rode to Conco... Shrewd ... ... exciting ... ... modern arts that carry on his t... ditions of design and craftsmanship. Reve... Copper & Brass, Inc.

585. BEAUTY THAT ENDURES m... be purchased in little gifts or big one... ... modern designs can be ... in items that start at 50c and go to $1... They're made of Kensington metal, a ne... aluminum alloy said to be free from finge... printing, tarnish or stain. Kensington.

Food and Comfort?

586. VENDOME FOR DELICACIES ... the caption of a catalog of taste-titillati... delicacies that you can order by mail. Th... range from cocktail dainties to cold buff... provisions, jams and jellies and Bon Vo... age baskets, and include puddings, sauce... truffles and snails! Vendome.

587. PERFECT SLEEPER is the tale ... a smooth new-type tuftless mattress. S... for yourself just what's in it—how i... made comfortable and long lasting witho... tuft or lump! SLEEPER STUDI... COUCHES in many styles are pictur... and described in a companion bookle... Sleeper, Inc.

588. RESTFUL SLEEP. Do you kno... Why sheets often become too short? Wh... length is correct? How to judge quality... Would you like an illustrated descriptio... of how to make a bed properly, to launde... and care for linens? Then here's a bookl... ... Utica and Mohawk Mills, In...

Schools?

589. DIRECTORY OF GOOD SCHOOL... is a guide to the fine schools of the countr... compiled by House & Garden to help yo... solve the vital problem of the right schoo... for your boy or girl. House & Garden.

Mail this coupon with the numbers of all the booklets you'd like to see.

HOUSE & GARDEN'S READER SERVICE, Greenwich, Conn.

Please have sent to me the booklets numbered_____

_____

Name_____

Address_____

City_____ State_____

HOUSE & GARDEN

May, 1936

A Condé Nast Publication



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Pasadena, Cal.

DO NOT ... YEAR OUT ...
BOOKS OR MAGAZINES

Ideal House Rooms

Building Hardware

New Gardening Ideas



28 31/32 by 50 3/16

en you've finished reading this interesting e of news—you'll want the figures—so here are—28 31/32 by 50 3/16.

nd now we'd like to take you for a little ursion—out into your kitchen—and as we d before that heirloom that was such a rce of pride in 1926—or '24—or '22, tell you t has happened in 1936.

Ve have built a Kelvinator particularly for se who were the pioneer purchasers of elec- refrigerators, and once you've seen it, we nk you'll want to pioneer again.

To begin with—the cabinet was designed th the help of Count Alexis de Sakhnoffsky d is so good looking and practical it makes e old cabinets nothing short of funny.

Hurrying inside, which you won't want to do, we find drawers and dishes and sliding shelves that hold everything you could ever want to keep cold, without an inch of wasted space. There's even a specially designed pitcher for cooling drinking water and fruit juices.

The air inside the food compartment is moist. It's kept in constant circulation. It's purified and deodorized. Onions and butter can be playmates and nobody will ever know. And the temperature is always 43 degrees, verified by a Built-In Thermometer.

Behind aluminum doors are the freezing sections where 280 big ice cubes are waiting in flexible rubber grids, ready to spring out without effort or delay or loss. And here also are the cold storage compartments for frozen foods, poultry, game and desserts.

This is only a glimpse of Kelvinator DeLuxe. Besides its convenience and utility, it excels in other ways. Its Certified Low Cost of Operation will save you money, and there's a 5-year Protection Plan that assures its dependability.

And now about the figures: 28 31/32 by 50 3/16 is the floor space it will occupy in your kitchen, and you may as well find out now whether it would fit in or whether you'll have to be satisfied with one of three smaller sizes of Kelvinator DeLuxe.

Kelvinator Corporation, Detroit, Michigan. Factories also in London, Ontario, and London, England.

Kelvinator De Luxe BUILT FOR CONNOISSEURS OF REFRIGERATION

ELVINATOR WAS SELECTED BY HOUSE & GARDEN FOR THEIR IDEAL HOUSE AT SCARSDALE, N. Y.

SCHOOLS



Seaworthy

If you were shipwrecked on a desert island, whom would you like to have with you? Personally, we would head our list with one of the young gentlemen in the picture above. An accomplished boat-builder would be the ideal companion, in our estimation, for such an adventure . . . and these lads look very efficient.

Building a boat isn't a mere matter of knocking together a few timbers. Just try it, if you don't believe us. Even a small rowboat involves many an intricacy of naval architecture . . . strength—buoyancy—stability—water-tightness—proper curvature. It must be designed to combat wave and eddy resistance (streamlining is no news to ship-builders) and to endure the hardships of wind and weather.

The requirements for a good school are very similar to those of a seaworthy ship. A school must have strength—to carry its load of students safely through the storms and hardships of these character-formative years. It must have the stability to remain true to its course and the buoyancy and flexibility to adapt itself to changing conditions. A school must be stream-lined, too—in order to cut through the resisting forces of public prejudices and indifference.

Too often, parents judge schools by their superficial characteristics—their trimmings. These are important, of course . . . but, when you're embarking on a voyage, you don't ask first about the number of swimming pools on the ship, or the cabin furnishings. You want to know if the ship is seaworthy. Isn't it equally important, when you're launching your son or daughter on his educational journey, to ask yourself if the school you are considering is seaworthy?

GIRLS' SCHOOLS

Penn Hall *For Young Women*

Catalog: F. S. Magill, LL.D., Box G, Chambersburg, Pa.

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Elizabeth Forrest Johnson, Head of School
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America's oldest girls' school (1742). Seminary grades 1-12; college prep, general courses. College certificate and degree courses. Laboratory technician's course. State catalog desired. EDWIN J. HEATH, M. A., D. D., Pres., Box M, Bethlehem, Pa.

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Military Academy, Box 9, Fork Union, Va.

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Accredited.

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The WOODS School

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Mollie Woods Hare, Principal

These Schools Will Give Special Consideration to Letters from Readers Who Mention House & Garden's Name

FINDING THE RIGHT WAY TO THE BEST SCHOOL

Right now it's May, and it looks as if you wouldn't have to worry about school for another four months. Maybe your boy or girl is already well settled in a school with which you're both satisfied. On the other hand, your child may be just starting in next Fall—leaving home for the first time. In any case, it still seems like a pretty distant event.

As a matter of fact, there's not so much time left, when you consider what an obviously important thing it is to start a child off on the right school career. A school career that will not only take your son or daughter through a happily balanced curriculum of book-learning, physical development, and social training, but which, as the child grows older, will be treasured as a re-inspiring memory.

Too often, parents are apt to let the matter slide along until the last minute. In such case the school selected may be a good school, but may easily turn out not to be the *right* one for the child in question. Sometimes a school is selected because of its convenient location, or because it is one the parents attended. Moreover, when the task is casually approached, the child's own preference frequently is allowed to count too influentially.

Choosing a *real* school career for your child defies haphazard planning. Quite frankly, it's a job calling for thorough inquiry and all the impartial judgment you can apply to it. In short, it's a job you can't afford to do carelessly, in a few weeks' time.

Fourteen years ago, House & Garden's School Bureau was started for the very purpose of giving personal assistance and reliable advice in the selecting of schools, so that the task might be less bewildering and the final choice safer.

Conducted by a group of college-trained young men and women intimately acquainted with schools, colleges and vocational institutions, in America and Europe, the House & Garden School Bureau offers a complete school-advisory service, no matter what the needs and circumstances in each child's case may be. First and last, its aim is to assist confidentially and efficiently, in bringing the *right* school to your attention and that of your child, and thus to participate in starting him on a suitable career.

House & Garden's School Bureau is located in the Graybar Building, Room 1930, Lexington Avenue at 43rd Street, New York City. Call upon it without hesitation. An opportunity to talk personally with your son or daughter will also be welcomed in order to give the candidate a sympathetic hearing. But if you can't arrange to call, your inquiries by mail will be carefully handled, and answered in full detail.

In order to get a definite impression of your child's school problem, we have provided the double questionnaire below —one side for your answers, the other for those of the child. If you both will go over the questions thoughtfully and mail us the filled-in questionnaire, we will be glad to help you perfect your school plans.

HOUSE & GARDEN'S SCHOOL BUREAU

Room 1930, Graybar Building, 420 Lexington Avenue, New York City

(FOR THE PARENT TO FILL IN)

1 The child is my son_____ daughter_____
nephew_____ niece_____ ward_____

2 The child's age is_____ years.

3 Type of school desired_____

4 Preferred location of school_____
Size of school_____

5 Religious preference_____

6 My child is { planning to go to_____ college. / interested in a general course_____

7 I am much interested in the school's_____ facilities (athletic, musical, etc.).

8 Approximate yearly expense anticipated_____.

9 Additional remarks_____

_____.

(FOR THE CHILD TO ANSWER)

1 What type of school are you anxious to attend?

_____.

2 What schools have you previously attended?

_____.

3 What grade or form do you expect to enter next fall?

_____.

4 In what subjects do you do your best work?_____

_____.

5 What are your favorite sports?_____
In what sports have you actively participated?_____

_____.

6 What do you like most to do outside of your school work?

_____.

Have you a particular hobby?_____.

NAME_____

ADDRESS_____

_____

CHILD'S NAME_____



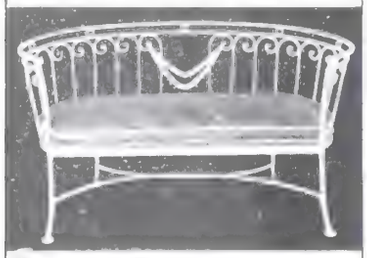
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378 delaware ave., buffalo, n. y.



SHOPPING





Some beautiful soup, being rather outdone by its container, the large bowl at the left of the picture. And it is just part of a regular dinner soup set that includes separate covered bowls for a large platter for crackers or such. The whole really makes an out door luncheon set, too, with the large platter for server, and the under plates for regular dishes. And the bowl will really hold any sort of surprise. This set is of a gray blue, with the ship in white. Tureen $9.00; large plate $4.00; covered soups $2.00 each; plates $1.25 each. Neiman-Marcus, Dallas, Texas



Not the kind of a candle you burn in the window; but nevertheless useful in its way. As a matter of fact it was hand-made in Mexico where candlelight is probably pretty prevalent. But it ought to come in very handy in those quaint little towns where the electricity somehow miraculously disappears during occasional thunderstorms. The holder is practically featherweight, because the natives made it out of tin, and it can be tacked up at a moment's notice on nearly any available wall space. $1.50. May be purchased from Fred Leighton, 13 East 8th Street, New York



In spite of its trailing design, this breakfast set is actually right up to the minute; and by rights it should make your guests think of Spring even in November. Consisting of one tray cloth and two napkins, the set is made on a fine quality écru Bisso linen, hand-embroidered and hemstitched with diagonal shadow work stripes. It has a picot edge. Embroidered design is executed in color trends of red, brown, blue, green, and all white. You may procure the same pattern in a 17-piece combination. Breakfast set $7.50. McGibbon & Co., 49 East 57th Street, New York



The point illustrated is to bring your child practically to a point of rejoicing the next time she gets the chickenpox or mumps. This is the form of a present —outwardly a scrap book and waste basket, yet inside the latter are no end of surprises. A $10.00 assortment contains a book called "Low Bridge", anagrams, memo pad, noodle soup puzzle, jigsaw puzzle, pencil box, note paper, and rubber bands. You decide what you want to pay for your package, and it is filled accordingly. Excellent idea for steamer presents. Pusey Gifts, Inc., 11 East 36th Street, New York

AROUND

If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full



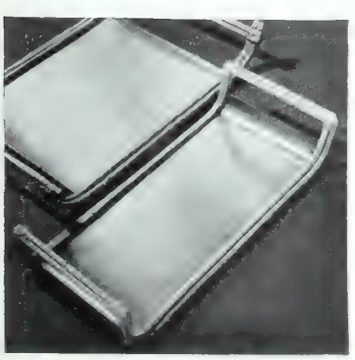
WHAT we'd call "Getting your money back on the bottle." Natives of Sierra Leone, Africa, located, have found a pretty fair way of paying for their cigarettes. After buying the tins from England, they proceed to re-cover the cans in brightly colored leathers; and return them for cash. Here in America they sell for $2.00 apiece. The ashtray, on the other hand, is a product of Egypt, where the craftsmen have hammered copper into reproductions of old Egyptian motifs. The designs are seldom duplicated. Also $2.00 apiece. Gerard, 18 East 48th Street, New York



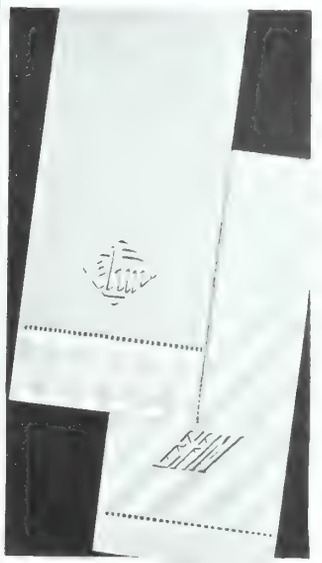
JUST in case your country home lacks the animal life you've always yearned for. And after all, there's nothing like a sporting touch to even the most humble of log cabins. In order to avoid any possible outbreak, all of these animals aren't allowed to be sold in one box, so you decide which one of these virile models you prefer and then get either a box of 50 for $1.00, or a box containing 100 packets for $2.00. Designed by a sportsman's artist who evidently had bad dreams about advertising covers. Abercrombie & Fitch Co., 45th Street and Madison Avenue, New York



OF course a gay comfort set like this may give you wild and frilly dreams; but it's a fair enough bet that they will be pleasant. This summer set is of a light weight silk in a sprigged flowery motif of pink and blue on white. Feather-weight comfort edged with blue ball fringe, $15.00. Baby pillow case with lace edgings and small down pillow $7.50. Larger case $5.50. Blanket cover, with lace insertions, $10.50. Carlin Comforts, 536 Madison Avenue, New York. This shop has a Bridal Service which displays bedroom accessories in your home, where you may assemble them



WINTER is over, and with it bobsledding, even though this picture may make you reminisce. The sled-shaped trays are actually for cocktails or general service, of course; and it's just a design. (Maybe the bobsled motif is to give the drinks a cool atmosphere.) But to get down to business—Both are satin-finished brass, lacquered and alcohol proof. The larger tray in the background has rattan handles bound by brass wires. The smaller model, $6.00, has handles of rattan and cane. Larger partner $7.00. Dennison's, 411 Fifth Avenue, New York City



fine huck guest towels smartly styled with no tricks to "date" them

Designed by and exclusive with McCutcheon. Classic modern damask with hemstitched hems. Notice that the monogram follows the style of the towel. Towels and monograms sold separately.

Guest size 15" x 21" Doz. **13.50**
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Prices given are for Towels only

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36" diameter when open; 30" high.

$25.00 deposit (or payment in full) with your order. Balance C.O.D. Every Georgian piece is guaranteed to be exactly as represented.

Send for photographs of other Early American Georgian reproductions in Maple or Mahogany.

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Accent on Beauty

Pansies, lilies of the valley, sweet peas, etc., are at their decorative best in miniature flower-holders, especially adapted to them. The set shown has twelve different designs, averaging only 1¼ inches in diameter, to suit the mood, the flowers used and the shape of the container.

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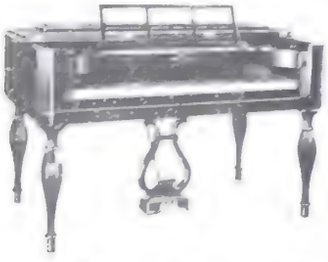
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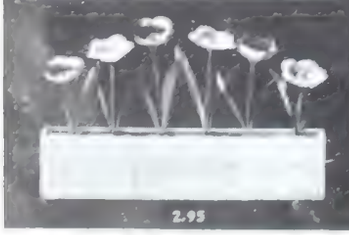




.50 1.50 .50

"CANTINIA VULGARIS"
Common Tin Can to you!

The Decorative Galleries
NEIMAN-MARCUS CO.
DALLAS, TEXAS



2.95

A there's a fair enough chance that salad prefers to be shown off with as much decorative embellishment as possible anyhow. In this case the decoration is composed of hand done wicker over a bowl of Heisey glass. By the way, if you suddenly need a simple bowl for flowers, this glass will come in very handy. Could be used for sherbet too, and all Wooden fork and spoon are separate and cost $1.50 the pair. Both at Oving-



T making the nursery a spot of considerable merriment and activity. Probably the reason he bobs up and down so much is because he is made of cork. The mane and tail are string though, and we doubt if you can tie that. Mounted on a piece of cardboard, this horse forms a lively picture for the wall of the nursery; and he is thick enough to be quite indestructible. Measuring about 19½ inches diameter, this fits over a small bed or bureau. Also Teddy-bears, lions, and what-not, $9.00. Child-hood, 32 East 65th Street, New York



G LASS brick has become so popular it has been rather outdoing our good old-fashioned bricks. Here's a chance for a comeback, though. In this case for instance, you cover it up, weave a picture on it, and lo and behold a perfect door stop. You buy the tapestry with the floral motif already worked, then proceed to fill in the empty space in any desirable color. Once finished, it will be mounted on brick at a minimum charge. An easy beginning for those about to start a needlework career. Tapestry $3.50; yarn $1.50. Alice Maynard, 588 Madison Avenue, New York



W HAT you might call a rest for the restless—because this is a deck chair with four positions. The patient can slide into any state of coma from upright to full reclining, all with just a flick of the wrist or two or three. The sunshade, in this case yellow with white fringe, is an added attraction, not to mention the head rest and so-called "invalid arm" which permits the loafer to rise and get to tennis or the bar with the utmost ease. Blue, green, or yellow. One of the best things is that it costs $7.50. Abercrombie and Fitch, Madison



LEAD FOUNTAIN BOY



12" high, $7.50
postage prepaid

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"Sprinkling Can" GNOME

F. B. ACKERMANN
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New York

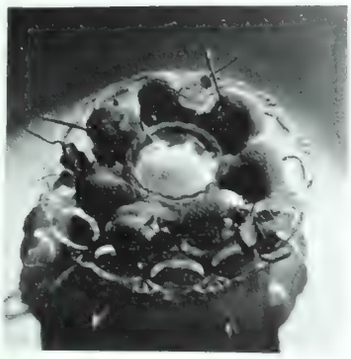
AROUND



It really wouldn't be so bad to have a chain of these about your living room, especially if you are a festive sort of person. For there is nothing that brightens a bare wall space so much as a wall pocket with fresh flowers. And then what with the container being a cheery flower itself, you and your room should feel perpetually summery. Of course we're not trying to compete with Gauguin or Matisse, but if you should have a nice simple unsophisticated room somewhere . . . White with a gold center, also in turquoise or yellow. $6.00. John's Inc., 535 Madison Avenue



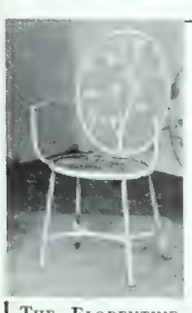
For those who take their morning jam seriously. The jam or marmalade to be contained here won't be just a drop in the bucket. There will be room enough for good healthy breakfasts for a number of people. The coloring of this Swedish breakfast set is especially charming, having a deep gray ground with little painted decorations of green, blue and dark brown in a simple design typical of modern Swedish decoration. The silver spoon is an original Georg Jensen design, $8.00. The marmalade jar $3.15, and small plate $1.50. Georg Jensen, 667 Fifth Avenue, New York



Although the berries in this picture are much too big to be true, and the salt is probably alum, the dish is nevertheless very real, and makes a pretty fine combination for berries. Made of crystal thumbprint design, each individual portion has both a flat plate for the berries, and a small glass center bowl containing sugar. As the two are separate, their use is magnified into all the ways you can think of for glass dishes and bowls—simple dessert plates, bonbon dishes, etc. $10.80 for a dozen. To be bought at John Wanamaker, Broadway and 9th Street, New York



The lofty coffee pot here seems to be taking entire command of the after dinner coffee time. And the way she towers over her companions, you may be pretty sure of an anxiety to show off a good figure. No wonder, though, being a Swedish model designed by the famed Edward Hald, she has probably come over to this country anticipating Garbo's success. Set is made of white porcelain with a silver band for decoration, and includes pot, sugar and creamer for $16.00. Cups and saucers $20.00 a dozen. Sweden House, International Building, 6 West 51st Street, New York



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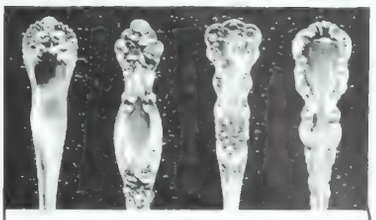


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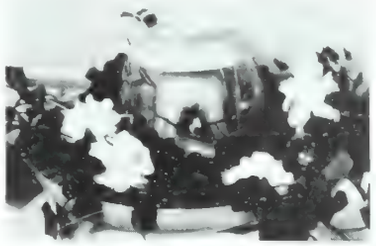
Batonial	Lily
Bridal Rose	Lily-of-the-Valley
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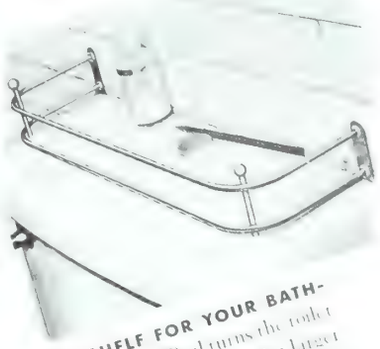
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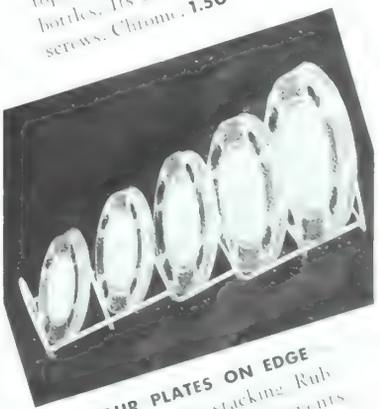
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SHOPPING



CONSIDERED closely, this column may slightly resemble a barnyard but so many of our animal friends have swarmed into the house this spring, we can't ignore them. These, for instance —it may take a few guesses; but they are really oil and vinegar containers. The little tails are removable, so that the process of inserting the contents is comparatively simple. Ducks have migrated from Portugal where they were painted blue, green, and gold on white. If these aren't needed for table use, try them as mere decoration. $10.00. Tate & Hall, 801 Madison Avenue, New York



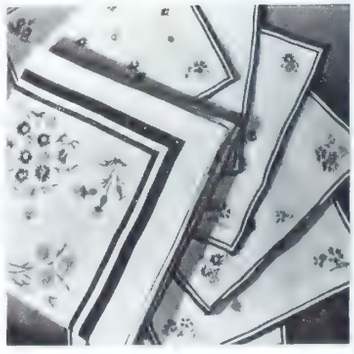
DON'T be alarmed at the somewhat intricate aspect of this small tea pot. It's actually another of those present day mechanisms for saving space. The top part is removable, and in two sections—one for cream, the other for sugar, so that your whole service is practically included on the spot. This is of triple plated silver, with a handle of reed that will protect you from the heat. Standing only about 6 inches high, this contraption is primarily for a simple service for one or two people. Priced at $9.25, and it comes from Rich and Fisher, Inc., 11 East 48th Street, New York



JUST to give you a new outlook on Old English silver. For instance, someone evidently fell in love with an old Sheffield tea caddy; and decided to copy it in a cigarette box. The shape and design still remain; but now it really deserves its polishing. The match box is of Sheffield design also; and the ash-tray English with a gadroon edge. All of these gifts come from a new and charming gift shop that deals with Eighteenth century pieces. Aside from reproductions of good taste, there are lovely old pieces. Olga Woolf, Ltd., 700 Madison Avenue, New York



THE somewhat complicated mechanism of this new breakfast item shouldn't really add to your worries. Its modern efficient looking side arrangements are really implements in which toast is inserted. A miniature dish and butter knife at the bottom are for butter, while the top compartment contains marmalade or jelly. The whole contraption is what you call a complete toast-taker-care-of for the breakfast tray. English Coalport China forms a Canton pattern; and the silver is plated, knife and spoon being in the Kings ware. $7.50. Brand-Chatillon, 773 Fifth Avenue, New York



SPRIG is here. The cheery little thistles and sprigs of flowers that embellish this table set are primarily for the purpose of making even an early morning breakfast as pleasant as possible. Besides, it would be a useful combination for the country cottage where you'll be continually finding yourself in need of gay sturdy inexpensive table linen. This outfit easily covers the above requirement, for at $4.50 you find a set including a 45-inch cloth and 6 napkins in colors of blue and green on white. Ought to go in any breakfast room. Bournefield, 2 East 57th Street, New York

AROUND



THE sad appearance on the face of this animal may be due to some sort of reminiscence about ancestors, for he is a very lifelike reproduction of an old Ming design. About 13 inches tall, he has attained a good height for either mantel decoration or lamp base. The subtle coloring is of a soft white, green, and terra cotta with the usual must-like marks denoting great age. (The latter, of course, being only a ruse, though it does look pretty authentic.) A good answer to the gift or ulterior-decoration problem. $15.00. Olivette Falls, 571 Madison Avenue, New York



PROVING that flowers can look just as well out of their vases as they do inside. Of course the primary object of these containers is to take care of fresh posies about the house; but in themselves they are suitable for a small mantel decoration, or as a bibelot on some fair sized hanging shelf. Made of Dresden china, they come in cream color porcelain—the vase in the foreground having multi-colored hand painted flowers, $15.00; while that behind it is white. $10.00. Examples shown are 5½ inch size; others 2½ inches upwards. Alfred Orlik Inc., 395 Madison Avenue, New York



THE triple mechanism pictured here is simply to show how these salt and pepper containers really work. In the first place, they are for the breakfast tray where space is about as valuable as a lot on Times Square. Intact, they can be transported in one piece, yet they separate into different compartments for salt and pepper. Made entirely of sterling silver, the set includes the little spoon. $10.00. We may be a little ahead of June; but it seems like a superior idea for a wedding present. In fact, it comes from The House of Wedding Gifts, 21 East 55th Street, New York



THE flowers being shown in a sudden blaze of glory are simply the result of one of our newer inventions, so there is no need to be permanently startled. Very slender tapers, about a half inch thick, have been developed into an absolutely drip-proof design, so that you can put the candles in flower pots, on large birthday cakes, or even burn them upside down, depending upon your ingenuity. Box of 2 dozen of these for $1.50 comes in assorted colors of pink, green, lavender, blue, yellow, and ivory; and may be seen in New York at the Candle-Luxe Shop, 542 Madison Avenue



EVEN though you might feel that lilies would be more at home on a treacherous bath mat, still they are pretty neat here. This small rug, about two feet by four, is just an example of what lovely new designs can be inexpensively woven for you in hand done rugs. These are done on an old hand hook, and woven to look very much like needlepoint. Aside from the lily design, there are plenty of old patterns to choose from. If you prefer, you may order woven a design of your own. Colorings and sizes to order. Model pictured $11.00. Laura Copenhaver, Rosemont, Marion, Va.



Dinner plates $16 doz. Cream Soups and stands $20 doz. Tea cups and saucers $18 doz. Sugar $4.75 and Creamer $4

SPODE'S *new* "MANSARD"

This formal English dinnerware is "Mansard", Spode's latest pattern in fine white earthenware. It is one of the many new importations to interest the smart hostess who wants something *new* in *china* (imported cut rock crystal stemware to match). We suggest a visit to our newly opened *branch* store.

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INDOORS, TOO
. . . new summer garb

Cool, refreshing, table linens for the country home.

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The set illustrated may be had either with table cloth or with place doilies and runner. The ground is white with choice of borders in emerald, royal blue or burgundy. Table cloth, 2 x 2½ yards and 12 napkins, $14.25. Smaller and larger sizes in proportion. Runner, 8 doilies and 8 napkins, $6.25. Monograms on napkins, 60c each extra.

•

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GEORG JENSEN silver is considered the [illegible]

[illegible] attention

[illegible] NEW YORK

SHOPPING



W[illegible] as possible, so you can always expect a photograph like this one. Of course it's a nice lamp, too, somehow combining modernism with a conservative aspect. The square crystal base is mounted substantially with bands of heavy pewter, satin finished, and stands on a rectangular plank of pewter 1 inch thick. Shade is a hand blocked fabric of a dull silver and white bound with a metal material that carries out the [illegible] the crystal of the lamp. Cauman Inc., [illegible] New York $45.00



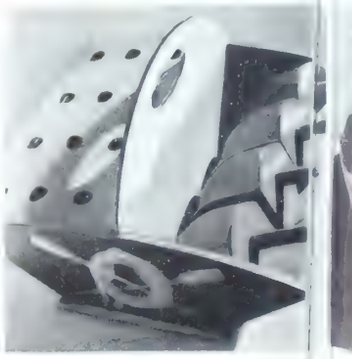
T[illegible] ther a robot, or one of the puppets in the "New Gulliver"; and he does his work mechanically too, so there may be some relationship. After the gentleman is stuck full of picks with sausages and what-nots on them, and his tray is filled with varied hors d'œuvres, you may realize that his one big moment is at cocktail time, and at that period he's more than useful. This industrious garçon comes in various colors, and has a [illegible] $6.50. Lambert Brothers, Lexington [illegible]



T[illegible] name of this new writing paper which is an authentic reproduction of a true early eighteenth century letter paper. It is the result of over a year of study and research. The paper comes in one size only, 8 inches by 6 but is sold in boxes of two sizes. For $1.00 there are 30 sheets with 24 envelopes, and for $1.50 another box contains sixty sheets [illegible] map of the Virginia peninsula. Stern Brothers, 41 West 42nd Street, New York



N[illegible] aquatic regions have dropped their scales and turned to a refined and useful life. Being just the right size to hold a glass and canapé, they come in very handy at cocktail time. When ashtrays are needed—pronto, think of Joe Fish. [illegible] individual portions of real fish, too, for they are made of French pottery and their hearts have become hard. The colors are tan with brown, or a yellowy-green with brown. $2.75 apiece. Elsie de Wolfe, 677 Fifth Avenue, New York



As long as this takes a little explaining, we may get you to read the copy for a change. Well, when the wooden slide with the holes are used, the scoops are taken out, and the remaining space is filled with cakes. The hole side, you see, is for ice-cream cones, and the whole, of course, for a children's party. Now if you prefer to be grown up, put back the scoops, abolish the ice-cream cone holder, collect four more scoops that are included to use for self service when your basket is filled with popcorn or potato chips. Versatile? $20.00. Ovington's, 437 Fifth Avenue, New York

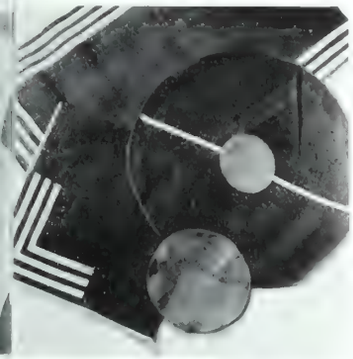
AROUND



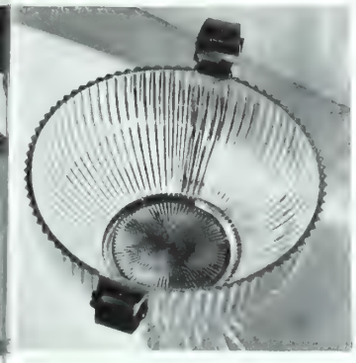
THE travelling basket is a kind of good old-fashioned mother who takes excellent care of her brood. In fact, she houses all kinds of implements. Twelve highball glasses fit in the top rack, and twelve cocktail glasses fill the bottom. Inside the reed basket is a large galvanized pail for ice cubes or bottles, while across the top rests a handy 17 inch sandwich tray. The bamboo cane handle and rubber tires help make locomotion surprisingly easy. A very good way to give baby a thrill, too. $18.00. The Little House Shop, 1280 Montgomery Avenue, Narberth, Pa.



WE'RE not trying to turn the clock back. Epergnes seem to retain a steady popularity, and are constantly in demand for their decorative uses. Or maybe for practical service, too, for the fragile glass can always be loaded so heavily with fruits, flowers, sweetmeats, or whatever. This one is a nice size, as it stands 16 inches high, and can take an abundant load. A Portuguese import, of clear glass, with stripings around the edge in blue, green, or gold. The top portion may be removed, leaving a low bowl for fruit or flowers. $3.00. Reits, 613 Lexington Avenue, New York.



THE linen actually looks rather like the French sailor's cap and collar from which it was derived, though its purpose is to serve as a table set for seaminded people who like a touch of local atmosphere. The place mats and napkins are the objects with the stripings; and they come in a deep blue and white. A large circular centerpiece of blue has in its middle a red dot that brightens the set considerably. The small round pieces, used for glass dishes or cocktail napkins, are also in a bright solid red. $10.00 for 19 pieces. John Wanamaker, Broadway & 10th Street, New York.



THIS shining example of household respectability is one of the newer objects designed to make your table centerpieces the true pièce de résistance. It doesn't have to be used solely on the dining table, however, because its size makes it adaptable to any occasional table, or even atop the mantel when you've reached that state that demands a complete change. Fluted crystal forms the body of the bowl which is bound with 1½ inch stripings of a gold lacquer. Bowl is about 10 inches in diameter. $10.00. Tatman's, 625 North Michigan Avenue, Chicago, Illinois.



THE fruit isn't for the drinks at all. We are just trying to get two ideas into one small picture. The cart, for instance, really carries false fruit, and is to be used as a table decoration or incidental adornment for the rustic minded. However, in a pinch it could hold fresh cherries for your drinks. Costs just $1.95 and is about 6 inches long. The glasses are photographed only to show their containers which are gay raffia or straw wrappings in a natural color with red cherries and green leaves woven in bright designs. $.15 each. Lord and Taylor, 424 Fifth Avenue, New York.





The Porta Shade Canopy is smart looking and of sufficient size to screen a whole dinner party from the sun's rays. Frame of painted iron pipe, or of metal simulating bamboo, in any standard color, mounted on easy rolling rubber wheels. Canopy may be had with a white fringe or plain scalloped border. Standard colors for canopy: solid green, blue, yellow, orange or red. Color combinations for canopy: white with any standard color stripe, yellow with green, green with yellow, blue with yellow, orange with black, green with orange, or blue with red.

Models with plain painted iron pipe frame, any color, with canopy in any solid stand ard color. From **$64.50** to **$98.50**

Model illustrated, with metal frame, simulating bamboo, with canopy in any color or color combinations listed. Canopy 8 feet by 10 feet, complete. **$120.00**

Canopy 6 feet, 6 inches by 12 feet, complete. **$145.00**

27. Wrought Iron Tables. White micarta top, 18" by 30". Table only, each. **$35.75**

28. Arm Chairs. White wrought iron. Other colors if desired. Each. **$19.75**

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TRAVELOG

A directory of fine hotels and resorts

VIRGINIA BEACH Things come thick and fast during the month of May at The Cavalier, Virginia Beach, Virginia. The Sixth Annual Spring Cavalier Horse Show will be held in the Cavalier Show Ring on May 9 and 10. Four days later is the opening of the Cavalier Beach Club for the 1936 season. Then comes the Tidewater Horse Show on May 15 and 16, which will be climaxed by a grand ball in the Colonial Ballroom of the hotel. This same ballroom will again be the setting for the very beautiful Rose Show of the Princess Anne Garden Club on May 19 and 20, one of the loveliest events that is held each year. Finally, the Virginia State Bridge Association will hold their third annual tournament at The Cavalier on May 30.

TALLY-HO Atlantic City's Annual Horse Show has become such an important event that its program this year has been extended an extra day. The Municipal Auditorium will again house this big attraction on May 12 through 16—five days full of excitement for the exhibitors and many thousands of spectators.

Here is an unusual sidelight this year. A coach-and-four will cover the 131 miles from New York to Atlantic City to attend the show. Experts on coaching estimate that four horses can draw the coach at the rate of twenty miles an hour along the level highways. However, the 131 mile drive is too great for one team, so the plan is to have sixteen horses, taking 15 mile turns, with large vans to move the spare horses from point to point. Naturally this extra attraction will draw a gallery of spectators along the entire route and will be a fitting gesture for a most interesting and complete horse show.

HOT SPRINGS Sporting events crowd the calendar at Hot Springs, Virginia. On May 9 the Southern Conference Golf Championship will be played on the Cascades course. Tennis is represented by the Colony Tournament, to be played on the Casino courts May 20 through 23. On the Homestead Skeet Field, shooters are busy getting in form for the first major skeet tournament of the season, which will be held in June. And while all these tournaments are being played, fishermen will go right along getting their excitement with the trout of the Cascades stream and other brooks nearby.

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VERMONT

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Lake Morey—Fairlee

Bonnie Oaks Inn and Bungalows. All sports. 75

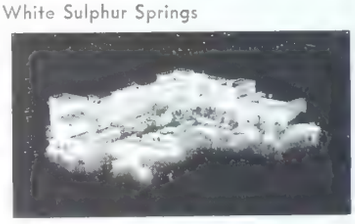
VIRGINIA

Virginia Beach

The Cavalier Hotel and Beach Club. On

WEST VIRGINIA

White Sulphur Springs



THE GREENBRIER

Located high up in cool, green Alleghanies, this world famous resort offers an ideal place for summer residence. Both metropolitan hotel and cottage accommodations. European plan. Table d'hôte or à la carte service. Finest facilities for all sports, including golf (3 courses), riding and tennis. For rates and information apply L. R. Addison, General Manager.

AUSTRIA

Visit Austria



Painting by Rockwell Kent

Copyright 1939 The Sherwin-Williams Company

BEAUTY AND PROTECTION

BY SHERWIN-WILLIAMS

From the use of paint—Sherwin-Williams paint—come pleasures few things can give. Every bit of your heart's desire for the color, freshness, and loveliness of a newly painted room is at your brush's bidding.

Your walls and woodwork become warm and friendly—almost animated—under the touch of colorful, easily applied S-W Flat-Tone. Should you wish a bright, quickly washable quality added to the color beauty, S-W Semi-Lustre awaits your commands. And chairs, tables, cabinets, kitchen, bathroom and breakfast room indispensables alluringly join the color magic parade when you repaint them with glistening S-W Enameloid.

Painting is fascinating . . . fascinating to watch and anticipate the final beauty on the big jobs where the painting is done by a master painter . . . fascinating to feel the flow from the brush as you recreate a table or chair yourself.

And a paint can . . . with a Sherwin-Williams label around it . . . is an indispensable part of your home's beauty and protection. Be it famous old SWP, America's best known and most widely used house paint; be it the interior paints mentioned; or be it any other of Sherwin-Williams well known products—furniture polish, floor waxes and finishes, etc.,—it is made to help you to beautifully identify your dearest possessions—to transform a house into a home.

"All you need to know about paint is Sherwin-Williams." Go to "paint headquarters" in your locality. There the Sherwin-Williams "cover the earth" emblem means help and service from a paint dealer able to aid and guide you.



You can have twelve to eighteen months to pay for your painting. Ask the Sherwin-Williams dealer in your locality about the S-W Budget Payment Plan. Write directly to Sherwin-Williams Co., Dept. Z-2, Cleveland, O.

The new Sherwin-Williams Home Decorator, a source book of color and paint ideas can be had free of charge from the Sherwin-Williams dealer in your locality. Or write The Sherwin-Williams Co., Dept. Z-2, Cleveland, O.



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ALL YOU NEED TO KNOW ABOUT PAINT

WHAT ARE YOU INTERESTED IN?

There's a whole library of intensely practical information in booklets! There's help in your choice of styles and models and makes. There's gardening and building and decoration advice. There's exciting travel news. What are *you* interested in? Read these brief reviews, and mark, in the corner coupon, the numbers of the booklets you'd like to read. We'll be glad to have them sent direct to you. There's no charge, of course!

Building?

590. [illegible] the Last much some definitely traditional in [illegible]

591. [illegible] tion, hot water and air conditioning all in [illegible]

592. [illegible] Very simple. Here are reproductions of the [illegible]

593. [illegible] buildings in restored Williamsburg and a [illegible] properties that make them spread and cover [illegible]

594. [illegible] door with a unique balance-lever that makes it open at a touch. This folder shows exact- [illegible]

595. THE BARCOL OVERDOOR describes "an improved overhead type door" available in standard types or special de- [illegible]

596. [illegible] types of wood that can be built into satin- [illegible] ming interiors, with work plans, sketches and all specifications for construction! [illegible]

597. [illegible] sample is attached) that sheds heat, and [illegible]

Travel?

598. [illegible] but of the United States, sends a booklet on its lore and history, its weather and sports [illegible] with alluring views of the "crossroads of [illegible]

599. [illegible] Emerald Lake, Alaska. It has a large map that marks the way by motor road and rail- [illegible]

600. OLYMPIC GAMES, Berlin, [illegible] gives you the time table and program of the [illegible] sports grounds. It outlines tours to Berlin, [illegible] of the places to see in that famous city. [illegible]

601. [illegible] to Liverpool, England. By [illegible] St Lawrence seaway, reaching Scotland in 6 [illegible]

Gardening?

602. THE WAY TO A BEAUTIFUL HOME tells you some of the fundamentals [illegible] and how much. [illegible]

603. 1936 GARDEN NOVELTIES introduces some brilliant and floriferous new Korean type Chrysanthemums—both singles and doubles, in many fine colors. Also [illegible] Rose, described below. After [illegible]

604. WORTHWHILE FLOWERING SHRUBS for 1936 is a special list of "unusual plants at attractive prices" and [illegible] worth looking into if you yearn for a tree-shaped Wisteria, a winter flowering Cherry, [illegible] Witch Hazel, a golden Laburnum, or other fine shrubs and flowering trees. A. N. [illegible]

605. B & A ROSES is a bulky book, not content with presenting a very complete line of fine Roses in full color, but adding an alluring showing of perennials, headed by the Star Magnolia, which flowers even be- [illegible]

606. DUCKHAM'S DELPHINIUMS—Gold Medal winning super-hybrids in gorgeous shades—lead a procession of hardy perennial plants that feature, among many others, some brilliant new Chrysanthemums and fine new Roses. [illegible]

607. NEW GARDEN TOOLS to take the [illegible] of gardening to reach and get between spaces, dig ditches, pull weeds and cultivate with only minor athletics on the gardener's part—are interesting news to those who appreciate good mechanical helpers. [illegible]

Entertaining?

608. HELP YOURSELF PARTIES are a gay idea in entertaining. And with the Toastmaster hospitality tray, all you need is this clever little book of party ideas and menu suggestions to make a complete, informal success of a late supper, after-bridge, Sunday night snack, or other lively [illegible]

609. WINES: How, When and What to Serve . . . a charming little volume of many chapters about the great wines of the world; which to keep on hand; the etiquette of serving them; recipes for using them as flavoring; and menus for many occasions, indicating the right choice of wine for each course! [illegible]

610. MINE HOST'S HANDBOOK is [illegible] little manual on fine spirits and wines [illegible] list of history—some words of wisdom [illegible] judging quality—some time-honored recipes [illegible]—and a chart on what to serve with what [illegible]

611. INFORMATION FOR YOU about Madeira gives the names and characteristics of famous Madeiras, many of them older in history than America. It gives recipes [illegible] for those who do not stand aghast at mingling their pet Madeiras with any other liquor. And the recipes for cooking with Madeira sound delicious! [illegible]

Pianos?

612. FICTION AND FACT gives you the gossip and rumor that have grown up quite naturally along with the Steinway traditions, through the years. In answering fiction with fact, this booklet discloses some valuable information important to you if you are choosing a piano. [illegible]

613. PLANNING FOR YOUR CHILD gives reasons enough for believing that piano study will give your boy or girl a likelier chance for success in school, business or profession. It's worth some thought. Interesting, too, is the explanation of new Acrosonic scale, to achieve tone balance in a small, compactly built, 88 note piano. [illegible]

Homefurnishings?

614. THE SHRINE OF THE HOME gives intimate glimpses into the internal parts of a piece of good upholstered furniture, telling you what construction points to look for when you buy. As the title suggests, davenports or upholstered living room pieces are the center of life in the home, and must be bought to stand [illegible]

615. WHAT YOU SHOULD KNOW ABOUT BLANKETS. The squeeze test . . . the stretch test . . . the nap test . . . do you know them? And do you know correct blanket sizes for different types of beds? They're among the things you'll learn from this booklet—which also gives accurately colorful pictures of Kenwood blankets and throws, and the new all-wool bath rugs. [illegible]

616. A SMART NEW VOGUE brings news of a window shade of hardwood slats designed by Donald Deskey. It keeps the hot sun out, lets the cool breeze in—and is designed in a new way, with all mechanism concealed behind a simple valance. [illegible]

617. HOW TO MAKE DRAPERIES, Slip Covers, Cushions and Other Home Furnishings is text No. 4 in the Singer Sewing Machine Library. It is so accurately diagrammed and so detailed in its instructions that the veriest amateur can learn to turn out smartly designed and professionally finished decoration for every room in the house! [illegible]

Schools?

618. DIRECTORY OF GOOD SCHOOLS is a guide to the fine schools of the country compiled by House & Garden to help you solve the vital problem of the right school for your boy or girl. House & Garden.

Mail this coupon with the numbers of all the booklets you'd like to see.

HOUSE & GARDEN'S READER SERVICE, Greenwich, Conn.

Please have sent to me the booklets numbered_____

_____

Name_____

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City_____ State_____

[illegible] that inquiries [illegible] than two [illegible] ce of the announcement.)

You'll *always* be glad you bought a GENERAL ELECTRIC



YEAR AFTER YEAR IT WILL SERVE YOU FAITHFULLY, ECONOMICALLY —AND IT ACTUALLY COSTS LESS TO OWN!

LIFE with a General Electric Refrigerator is one bright smile of satisfaction after another! You'll *always* be glad you bought a G-E! Every time you look at its classic, ageless lines, you'll feel a glow of pride. Your electric bills will be lower, too—for the new G-E uses *less current* and delivers *double the cold.* There'll be no costly repairs, either, for the sealed-in-steel mechanism requires no attention—not even oiling, and carries five years performance protection!

Research keeps the General Electric Refrigerator years ahead always—in all ways! The General Electric Company is the world's greatest storehouse of electrical knowledge; its brilliant staff of scientists and engineers has developed and perfected many of the marvels of modern magic that have made living today easier and more pleasant. Out of their vast experience and wide research has come the great new General Electric.

(Right) The General Electric Monitor Top—standard of excellence; the refrigerator that has established an unparalleled record for attention-free, expense-free service in American homes. Many sizes and models from which to choose.



PROOF of the General Electric's superiority lies in this amazing fact: *every minute of every day somebody buys a General Electric!* Some like its appearance; others the complete equipment of modern convenience features. But more choose the G-E because it actually *costs less* to own! Can *you* afford anything less in your home?

Think of the "firsts" that General Electric has introduced! The first sealed-in-steel mechanism. The first all-steel cabinets. The first stainless steel super-freezer; sliding shelves—and now, the first refrigerator built as a definite unit in the world-wide program *for better living!* See the new G-E Refrigerators right away. General Electric Company, Section K5, Nela Park, Cleveland, Ohio.



"We've had a General Electric Refrigerator in our Flushing, Long Island, apartment for five years," says Mrs. V. J. Newman, "and its dependable economy still gives me a thrill! We'll never be without a G-E!"

(This is not a paid testimonial)



(Left) Beautiful G-E Flatop; acknowledged style leader. Every G-E has famous sealed-in-steel mechanism; all-steel cabinet and all proved convenience features. There's a G-E to suit your needs! Prices start at $79.50 f. o. b.

GENERAL ELECTRIC
ALL-STEEL REFRIGERATORS

CARRARA WALLS are set with waterproof cement and laid up to the bathroom ceiling. The room is 9 ft. long, 7 ft. 6 in. high, 5 ft. 10 in. wide, plus a tub recess 2 ft. 8 in. deep and 5 ft. 10 in. wide. You can buy White Carrara Walls, exactly of the type and area required for the bathroom shown here, for $10.86 per month over 36 months, or a few cents more or less per month, depending on the location of your home. Note the striking effect achieved by the use of the handsome mirror-walls over the wash bowls. Ceiling is finished in a harmonious shade of quick-drying Wallhide Paint.



$10.86 A MONTH

[FOR THIRTY-SIX MONTHS]

...will duplicate these Lovely Carrara Walls in the Bathroom of a Chicago Home owner!

*And in **your** bathroom, too, for a few cents per month more or less, depending upon the location of your home.*

WHAT a small price to pay for remodeling your bathroom or kitchen . . . for polished reflective walls in tasteful, mellow color-tones . . . for the easy cleaning which Carrara Walls offer . . . for the satisfaction of knowing your bathroom or kitchen will be permanently beautiful and useful!

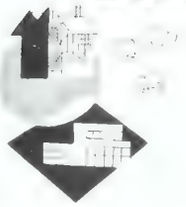
And this low price may easily be even lower. Perhaps your bathroom is smaller than the one pictured here. Perhaps you want a room less sumptuous-looking. Or perhaps a wainscot of Carrara extending only part way up the wall will suit your purposes. In any of these cases, the price quoted would be decreased. We invite you to write for complete details of the Pittsburgh Time Payment Plan, and for our brochure "Personality Bathrooms and Character Kitchens." Address Pittsburgh Plate Glass Company, 2101-A Grant Bldg., Pittsburgh, Pa.

CARRARA

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Paint | PITTSBURGH PLATE GLASS COMPANY | Glass

REAL ESTATE



A NATIONAL DIRECTORY OF REAL ESTATE BROKERS

BUCKS COUNTY, PENNSYLVANIA, is not only interestingartistically (see HOUSE & GARDEN, January, 1936) but also from the real estate standpoint. Neither the quaintness nor the accessibility of Bucks County had occurred to most of us until recently. It lies about 35 miles northeast of downtown Philadelphia and its nearest town is some 62 miles west of the Holland Tunnel at New York. Bucks County presents to New Yorkers a country section as near the city as many quite densely built-up suburban communities. While commuting might be a bit tedious, as a site for a week-end and summer retreat this region is ideal. The houses are for the most part of native pointed stone construction, some natural and some cement-covered. The farms range from fifty to one hundred acres or more. Prices vary from $50 to $500 an acre, according to the section. Remodeling expenditures run from $1,000 to $50,000 in accordance with requirements of the purchaser.

PORTLAND, OREGON To give a general picture of the residential conditions in Portland, a recent survey shows a 2.99 per cent vacancy for all types of single family homes—scarcely one-half of one per cent of the attractive homes are vacant. There are a good many twenty-five-year-old homes for sale at very low prices, but it is difficult to get any offers on them. This seems surprising when the scarcity of homes is considered. However, the buyers want more than a bargain—they demand beauty, pride of possession, and they insist upon getting a thrill in the thought of owning before they will become much interested.

LINCOLN, NEBRASKA, is in the center of the farm belt. For that reason a large proportion of the interest and activity in real estate is in farm properties. Generally improved conditions have effected a rise in the average price per acre from $87.50 in 1932 to $100 at the present.

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WHEELER REAL ESTATE, Post Road, Tel. 1110 Darien. Waterfront and inland estates, country homes and acreage. Summer and yearly rentals.

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EDSON & EDSON, Boston Post Road, Tel. 222. Reliable real estate counsel on the purchase and rental of Greenwich properties since 1909.

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It must be high in elevation in order to have the health-giving air so necessary to growing youngsters.

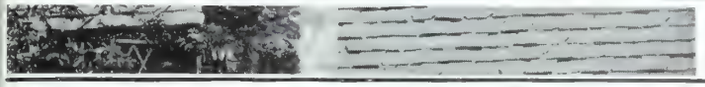
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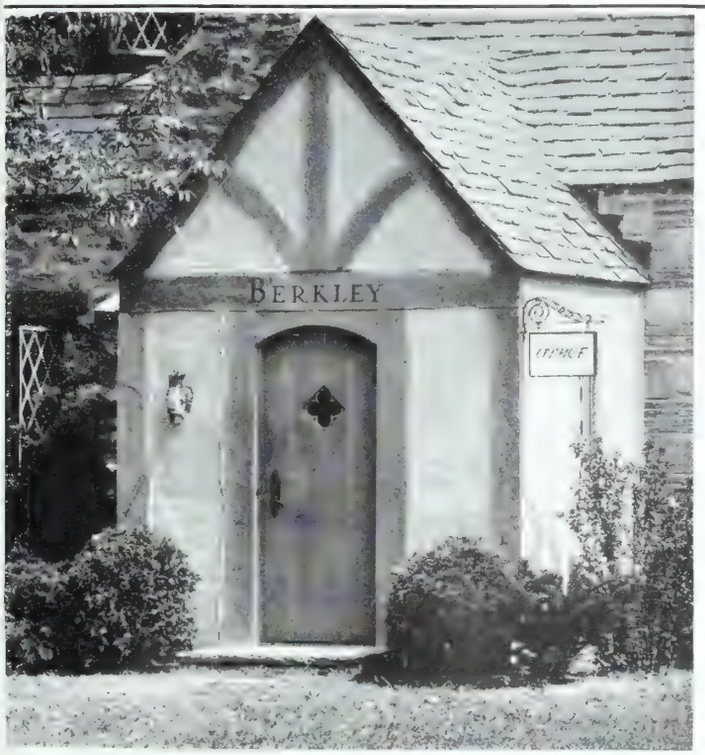
Chappaqua-Bristol Properties are rightfully proud to be able to boast of all these essentials and many others. Incidentally, our Home Building Service is at the disposal of people of culture and refinement. Why not avail yourself of this opportunity to consult us. Our interesting brochure is yours for the asking.

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$22,500 $27,500 $43,000







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While the House & Garden Ideal House is on exhibition, there will be open house at the Berkley office and at the new Berkley homes now ready for purchase.

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A Distinguished Residential Community in Scarsdale, N. Y.

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● Home owners in many a community have seen the character of their surroundings deteriorate by the failure of development companies. This did not —and will not—happen in Fox Meadow. Rigidity of contract and deed, plus unusual executive management, safeguards these homes and values. . . . Fox Meadow is further set apart by its extremely low tax rate and the fact that within its own confines are schools—from kindergarten to college—rated among the finest in the country. . . . Rising building costs indicate the wisdom of early purchase and construction! . . . A few attractive homes are available for immediate occupancy . . . 63 New York Central trains a day make the 38-minute run between Fox Meadow and Grand Central.

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Above

at Lawrence Farms, 8 rooms, 3 baths, lavatory, 2-car garage, on a full acre, $19,500.



At left

in Highlands, Lawrence Park West, at Bronxville. One of a group just completed. 6 rooms 2 baths, lavatory and 1-car garage, $15,200.

The new houses range greatly in price, but are all of authentic architectural merit and equal in quality of construction, completeness of equipment, and ultra-modern conveniences, such as insulation and air-conditioned, automatic heating.

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[illegible]

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Lawrence PROPERTIES

4 VALLEY ROAD Phone Bronxville 0400 BRONXVILLE

WESTCHESTER

HOUSE & GARDEN'S WESTCHESTER TOUR

House & Garden's Ideal House (Berkley Development—Scarsdale) will be opened to Home Buyers and Builders, Saturday, April 25. As Westchester in April is a veritable happy hunting ground for those of you who are interested in homes, we suggest that your visit to the House & Garden House at Berkley include a tour of inspection of Westchester's new homes and real estate developments.

Your tour might well begin with the near-by Fox Meadows Estates—hundreds of beautiful acres extending north of Scarsdale to the Hartsdale Station, between the Bronx River Parkway and the White Plains Post Road.

A few minutes' drive over to Heathcote Station brings you to Weaver Street. Here in a rugged rocky setting you will discover the delightful Rouken Glen Colony.

Drive east on the Hutchinson River Parkway to West Street. Turning left at Union Avenue and driving a short distance, you come to Spencer Glen.

By taking the Bronx River Parkway from the Ideal House and turning right at the traffic light at Bronxville, you will come to Lawrence Park West in rolling, wooded country. Lawrence Farms, its sister development, is located between Chappaqua and Mt. Kisco (see map on opposite page). On your way there don't fail to stop off at Chappaqua and see the Chappaqua-Bristol Properties.



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Description sheet #1301 has floor plans

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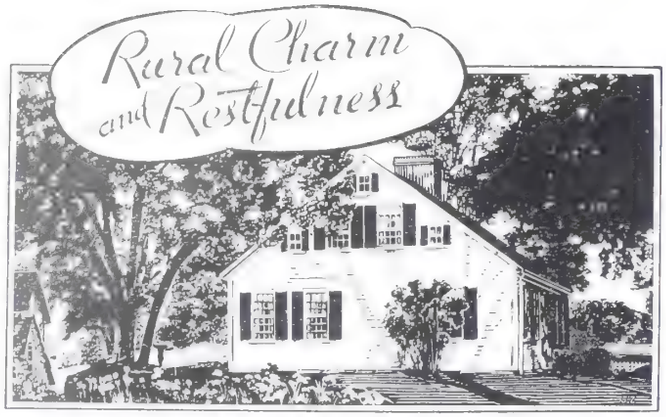
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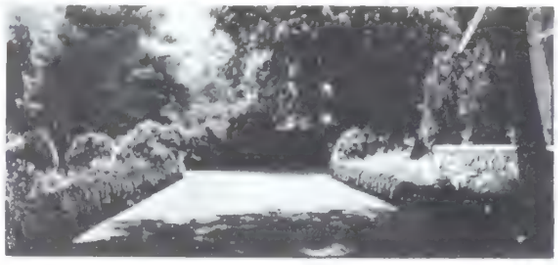
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at the edge of the George Washington National Forest

VIRGINIA

[illegible] an intelligent buying idea and contain a paradise for inside Stone Lodge seems to become one. Design House. The owners, [illegible] for every convenience, plus location. From the charming low-ceilinged, panelled living room to [illegible] kitchen, these [illegible]

[illegible] open fireplaces, one in living room, over the front porch, one in [illegible] A brick [illegible] between [illegible] and [illegible] the south exposure. Mountain trees, shrubbery and wild [illegible] a natural enclosure from [illegible] rocky [illegible] at the edge of the National Forest. Handled by

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WASHINGTON, D. C.
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Turn to page 22 for the new national directory of real estate brokers.

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A unique English Type Home of solid brick, completely insulated, located on an attractively landscaped plot in best residential section. Large living room, library, dining room, kitchen, 3 bedrooms, 3 baths and featuring an unusual recreation room; vapor heat and an attached two-car [illegible]

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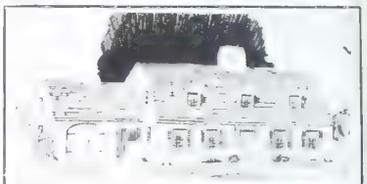
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Old Garden City, Long Island. Very attractive [illegible] room brick and [illegible] house on [illegible] acres. Beautifully located overlooking Garden City Golf Course. Wonderful old trees. Select and restricted [illegible] SIX master bedrooms, [illegible] and [illegible] maids' rooms and bath. Large [illegible] sacrifice. Send for full description and photos.

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For Sale: Refined Georgian house with all and [illegible] to [illegible] concealed [illegible] two apartments [illegible] convenient [illegible] all two [illegible] of land with [illegible] and fruit trees. Ideal [illegible] retired [illegible] who needs [illegible] and must Moderately priced. For complete information [illegible]

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An unusual opportunity to purchase a new [illegible] on Georgian [illegible] about to be constructed [illegible] in attractive hillside, [illegible] land [illegible] terrace and garden. 1 Master bedroom [illegible] ample servants' quarters. Steel garage. Latest equipment throughout, oil burner, etc. Convenient to schools, clubs, churches. Examine plans at the office of

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At Cedar Bay Club Lake Champlain N. Y. Furnished housekeeping cottages for rent by week or half season. Beautiful views and [illegible] and [illegible] beach and all sports. Over [illegible] of members' [illegible] attended. [illegible] Season rentals $75 to $100. References required.

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See the 1936 BRIDE'S HOUSE at the Savoy-Plaza

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Int. Ch. Sigurd von Dom of Barmere
Proven the world's greatest Boxer sire

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Our choice puppies and young stock by Sigurd and his recently imported winning son, Just von Dom of Barmere, out of our carefully selected champion and show bitches will appeal to those who demand the best.

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His record—
Abroad: Austrian Sieger 1931—German Sieger 1932-1933
In America, 54 times Best of Breed
8 times Best Non-Sporting dog
35 times placed in Non-Sporting group
Twice Best in Show—all breeds

For four years Sigurd's progeny have dominated the show rings of Europe. The same situation now prevails in America as evidenced by the 1936 awards at the following ten shows—

Westminster
Boston
New Haven
Buffalo
Huntington
Canton
Toledo
Cleveland
Dayton
Cincinnati

With two exceptions every major award, winners dogs, winners bitches and Best of Breed, was won by either the children or the grandchildren of Sigurd. These two exceptions were the winners dog at Westminster (there were no Sigurd progeny entered in the male classes), and our own Fanga von Dom of Barmere, who was winners bitch at New Haven and Buffalo, and who is out of a sister of Sigurd's.

We doubt that this amazing record has ever been duplicated in canine history.

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Winner in England of 10 Challenge Certificates

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EAST ISLIP LONG ISLAND, N. Y.



DOG

THE MORRIS AND ESSEX SHOW



Completing the first decade of what is probably the most phenomenal history in bench show annals, the Morris and Essex Kennel Club, on May 23, will hold its tenth annual show on the polo field of Giralda Farms in Madison, N. J. There is not the slightest question, even so far in advance of the date, that it will bring into competition the greatest number of dogs ever gathered together at one time in this country. And it will draw followers of pure-bred dogs from virtually every state in the Union and most of the Canadian provinces.

Even in its first years, when it was limited to the more popular breeds, the Madison event was never small. Its initial show was held for eighteen breeds, and yet it actually had 595 dogs and 779 entries—a better figure than a number of the one-day, all-breed shows. And its rise from that point was meteoric. In response to the demand of exhibitors, the number of breeds was increased, many breed clubs coöper-



MORRIS & ESSEX
KENNEL CLUB
The Exhibitors Show

GIRALDA FARMS
MADISON NEW JERSEY
SATURDAY, MAY 23, 1936
$20,000 Cash and Sterling Trophies Offered
Without Restrictions
FINAL CLOSING DATE
FOR ENTRIES MAY 14
Under the management of FOLEY DOG SHOW ORGANIZATION, INC., 2009 Chestnut Street, Philadelphia, Pa.

MART

We accept the advertising only of kennels whose minimum is $50 for the small breed puppies. Large breeds are higher in price

ated by making its classes their specialty fixtures, and for the last two years it has been the biggest show held in this country and the largest one-day show in the world.

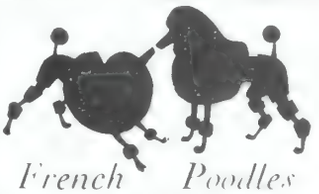
The one factor underlying this success has been the determination of Mrs. M. Hartley Dodge, owner of the Giralda Farm Kennels, to give exhibitors an ideal show. That was her purpose in bringing about the organization of the Morris and Essex Kennel Club, of which she has remained the president. She has spared no expense in carrying out her plans and has had enough experience as an exhibitor to know what the fanciers look for: substantial prizes and the best possible judging. Her photograph begins this article.

In addition to the money involved in giving such a show, Mrs. Dodge has also contributed a remarkable personality. From the start, the exhibitors have been the guests of the Club at this show. Everything has been considered

(Continued on page 30)



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French Poodles

Champion bred puppies. Strong, healthy inoculated hens, broken and trained for companionship, obedience or field ... At Stud: Ch. Cadeau de Noel (Chocolate Brown) Fee $45

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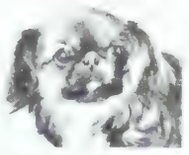
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IMPORTED DOGS
*** Eight Breeds ***

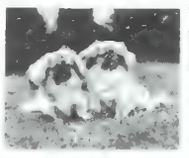
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Also puppies different ages by CH. WEE JOCK OF HESKETH . . . Out of WU FOO daughters and grand daughters.

All our puppies correctly reared . . . In best of condition . . . Very intelligent.

CEYLON COURT KENNELS, Reg. F. L. Maytag, OWNER **LAKE GENEVA, WISC.**

DOG MART

(Continued from page 29)

primarily from the point of view of their convenience and comfort. Even when the number of dogs passed the 3,000 mark last year, each of the exhibitors was a guest of the Club at luncheon, the show was admirably handled and superintended so that the judging of the huge entry was kept up to schedule. A score of little details to add to the comfort of dogs and owners had been thought out. This year, for instance, new roads have already been built, water pipes laid, additional parking space prepared and such important preliminary work done as will permit the comfortable handling of an even larger number of dogs, exhibitors and spectators. In a show of such size, this is an important factor.

And always, on the big day at Madison, Mr. and Mrs. Dodge are constantly about the grounds, exchanging greetings with exhibitors and doing everything in their power to make everybody feel at home. It all contributes materially to the success of the show and explains why each year there is a large number of fanciers who feel that here is one bench show that must not be missed.

Of course the size of the purse and the caliber of the



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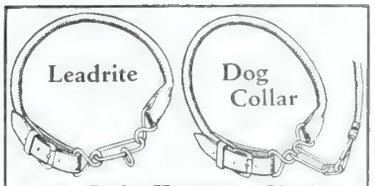
judging play their parts. Fanciers who go to the expense and risk of shipping their best dogs to and from a show must be adequately rewarded and should have the most able experts make the decisions in the judging rings. That has been the reasoning of Madison from the start. Last year there were 220 sterling silver trophies to be won outright, cash prizes of $10, $3 and $2 in the regular classes, and a large number of cash specials.

The Morris and Essex show is also favored with a great location. By rail and automobile, Madison is easily accessible to those coming down from New England, New York's metropolitan area, up from the South and from all western points. The polo field at Giralda Farms, where the show has always been held, is on a hillside to the west of the town, a picturesque as well as a practical site. And there certainly is no more brilliant scene than this field when the show is in progress. The judging rings are laid out on the field, in the center of which an attractive temporary office is built for the superintendent and his aides. Around the edge of the field are pitched the huge tents which shelter the benches. Pennants flutter in streams from their peaks and are also mounted in the judging rings. No more colorful spot could be found than this field at show time, and no more animated an assemblage.

From all of this it is easy to predict that the show on May 23 will surpass all its predecessors. For one thing it is an anniversary, the tenth annual show, and many exhibitors

(Continued on page 32)





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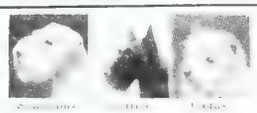
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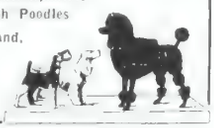
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Buffalo Wire Works Co., Inc., 475 Terrace, Buffalo, N.Y.
(Formerly Schoeler's Sons)

DOG MART

(Continued from page 31)

plan to enter more dogs than usual as an expression of their appreciation of what the Club has done for dog shows. One fancier alone has already signified her intention of entering 100 dogs, by far the largest entry ever made by one person at any dog show.

Again every care has been taken in the selection of the judges. They are being drawn from all parts of this country and from Europe. Never have there been so many judges from the Pacific Coast at an eastern show. Six Californians, a large number from the Midwest and South, three from Canada and two from England, will bring a fresh viewpoint into this section of the country. As always at Madison, none is being asked to take on so many breeds that he cannot be certain of finishing his task within the allotted time.

There is not space here to record the names of more than a very few of the judges—and probably unjust to the rest to single out these few. But as an indication of the high standing of them all, consider the seven veterans, all widely known all-rounders, who will have the variety groups:

Dr. Henry Jarrett, of Philadelphia, who will name best in show; William T. Payne of Kingston, Pa., for the gun-dogs; Vinton P. Breese, of Caldwell, N. J., the hounds; George S. Thomas, of Hamilton, Mass., the working breeds; Theodore Offerman, of New York, the terriers; Alfred Delmont, of Wynnewood, Pa., the toys; and Dr. Thomas D'Arcy Buck, of Rochester, the non-sporting.

It is a judges' list over which fanciers have been enthusing since it was announced. This is one of the reasons why it is safe to say the coming show, with the coöperation of thirty-one specialty clubs, will substantially exceed last year's record number in size and might conceivably equal the largest shows held in England.

ARTHUR ROLAND



A VETERAN VIEW OF THE SHOW



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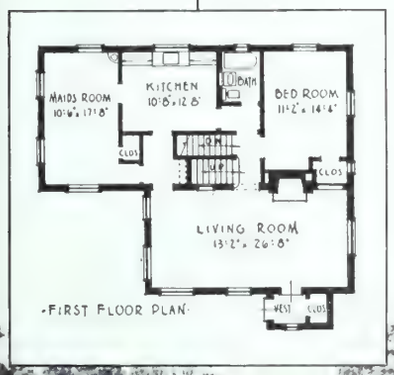
Residence of Alvan MacCauley, Jr., Grosse Pointe, Michigan

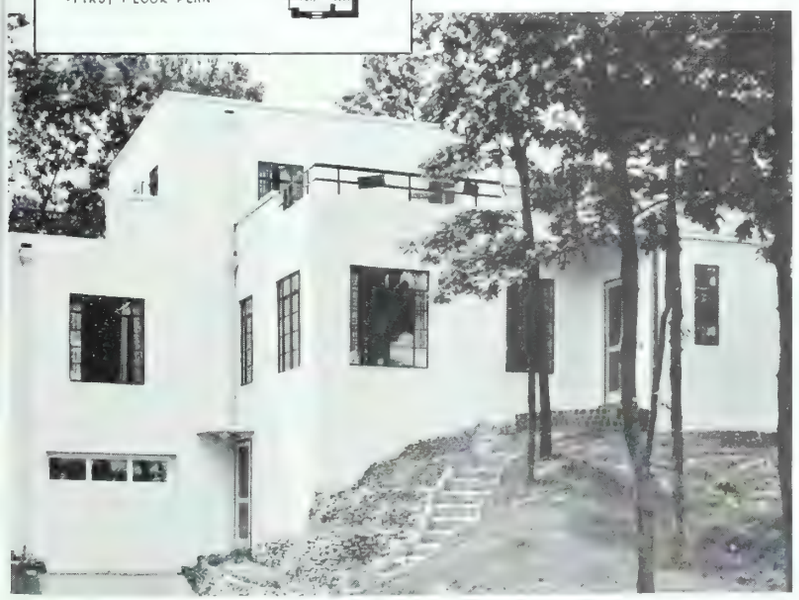
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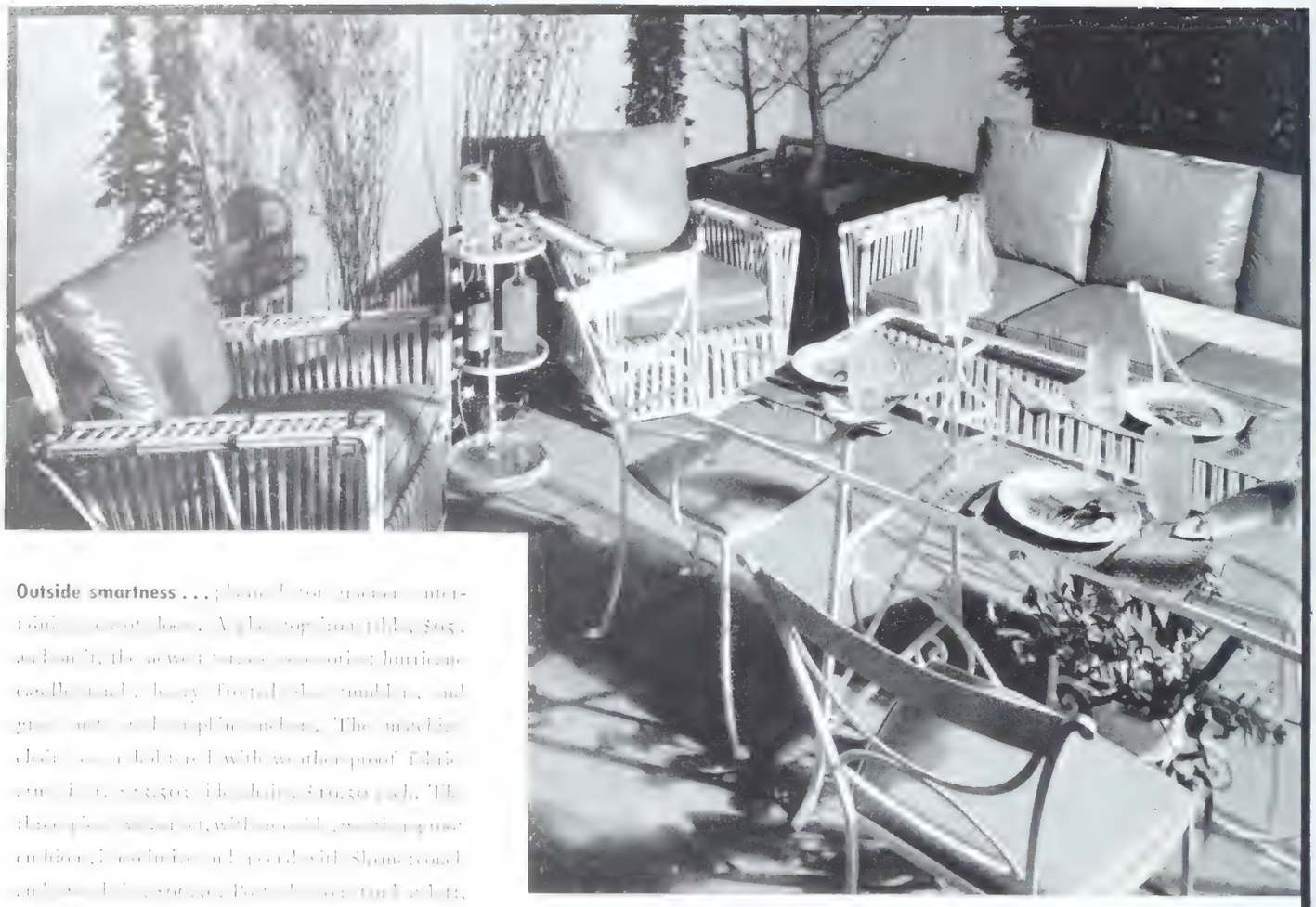
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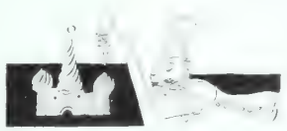
The Bulletin Board

A WORTHY NOVELTY. What promises to be an outstanding small evergreen has appeared in *Taxus media Kelseyi*, more descriptively known as Kelsey's Berrybush Yew. It is a dwarfish, vase-shaped bush, dense and thickly needled and bearing exceptionally large numbers of those pinky-red berries which, even when sparsely borne, add so much to Yew beauty.

MAY MIRACLE

There was a quietness in the wood that almost said
"Something will happen!" On such days are bred
Rare and lovely things. I turned my head
And listening (surely, surely, there, a sound
Far and faint, bright knuckling of the ground)
I heard it coming and incredibly—
Faster almost than the eye could see
Or ear could hear such light staccato thunder—
The brush beside me burst, was wrenched asunder
And the great buck came leaping through the
breach,
Within my mind's horizon, within reach
Of mortals such as I! Ah gracious Spring,
So to reward me with this lovely thing.

HELEN MACKAY



GASTRONOMIC ARCHITECTURE. Perhaps some learned reader can inform us on this perplexing subject: Was whipped cream discovered at the same time as Baroque or Rococo architecture? This architectural style began to lift up its amusing head in the 17th Century. Many of the buildings in that style look as though some cook, in a fine frenzy of imaginative creation, had covered them with whipped cream. But who was the cook who first labored innocent cream into its thicker consistency and daubed it over cakes? And did he live when architects began flinging gooey ornamentation at their buildings?

HISTORIC CRUMBS. It may make a slight difference in your life to learn that: In 1774 a boy could be put through Yale for a minimum of about $90 a year although a real swanky undergraduate had been known to spend as high as $560; In 1770 British officers gave Bostonians the shock of their lives by holding horse races on the Common on Sunday; Benjamin Franklin's brother James advertised that he not only printed pamphlets but linens and calicoes as well; In Revolutionary days the favorite name for gin was Strip-and-Go-Naked.

LIGHTING FACT. Lighting people say, and they should know, because it's their business, that an electric plug should be available every twelve feet around the base of a room. Since lamp cords are six to eight feet long, any lamps can be plugged in six feet either way. Fewer than a plug every twelve feet would prevent easy furniture arrangement. This twelve-foot rule, by the way, applies to any size of room.



MERRY MAY. Poets have always insisted (being lovers of the alliterative) that May is a merry month. By this time the rigors of winter are forgotten and all the world is fresh and green again. Men long to go into the country. Housewives take up broom and duster with sadistic vengeance. Rooms emerge from their winter clothing and put on summery apparel. New curtains are bought and new rugs appear and chairs that hid their imperfection in winter darkness are dismissed to attics and their places taken by new purchases. Homes as well as Nature appear fresh and beguiling once more. They are young again. They have found a new youth. And who can't be merry when young!

TREE FLOWERS. Doubtless the summit of beautiful garden book making is reached by "Tree Flowers." Its author, Walter E. Rogers, is Professor of Botany in Lawrence College. With a genuine appreciation of the beauty of trees both in their architectural forms and in their flowering, he has assembled the familiar trees of forest, park and street in a series of short, intimate studies. First the silhouette of the tree—121 of them by Olga A. Smith—then a short description written in the simplest terms for the consumption of non-botanical students and finally 121 full-page enlargements of the flower buds of trees. With the aid of the microscopic lens these flowers are revealed in all their fantastic and lovely beauty. Some appear as wrought iron, some as jewelry, some so fragile as to defy description. We heartily recommend "Tree Flowers."

MARIGOLD PEST. During the past few years the Scotch Marigold has been subjected to such improvements by the hybridizer that one scarcely recognizes it. Curled, twisted and waved, it has gone a long way from the flower once so common in Scotland. It is difficult to realize that once on a day in Scotland the Marigold throve so lustily that it became a pest and in some districts a clause was inserted in the leases of cottages fining those who allowed it to get out of control!



THE NEW CRAFTSMAN. In the old days each craftsman was an individualist. His work was sought out for its individual charm and mark of personality. The old handicrafts were so taught that individuality was produced. Today an entirely new concept of the value and use of handicrafts is being promulgated. Manual instruction provides not only good all-round training for hand and eye but also is a practical first step in mastering industrial processes. Handicrafts are now held to be "preparatory stages of evolving experimental new type-forms for mass production." Thus the craftsman in metal, china, glass and textiles today is a feeder of patterns and forms to manufacturers, instead of one who produces the individual piece for the individual client.

TERM FOR MODERN. Someone the other day asked us to coin a name for Modern architecture. None of its many names seem to satisfy and none that we can concoct seem to fit. Our bewilderment is due, doubtless, to the fact that no two Modern designers can see eye to eye on the subject. And when they begin to explain what they mean, the ordinary mortal is soon up to his waist in jargon. For example, turn to the latest pronouncement, "The New Architecture and the Bauhaus" by Walter Gropius, and we find the Classical Architecture Orders defined as "that simplified practical exemplar of anything in general use which embodies a fusion of the best of its anterior forms —a fusion preceded by the elimination of the personal content of their designers and all otherwise ungeneric or non-essential features."

At this point we suppose [illegible]

SANITY RESURGENT. Our recent comment to the effect that the garden clubs are going horticultural and relegating pretty-pretty flower arrangements to their proper instead of exaggerated place among the members' activities finds concrete proof in the Project Plants booklet issued this Spring by the Horticultural Committee of the Federated Garden Clubs of Connecticut. This pamphlet contains a well selected and balanced list of the newer annuals, perennials and shrubs, together with the names of nurseries and dealers whence they can be obtained, and urges every club, or individuals in each club, to try them out and keep records of their qualities and cultural requirements. We congratulate the Federation on taking such an important step in the right direction. Perhaps the clubs in other states will follow the lead and thereby hasten the day when gardeners will have time to be gardeners instead of interior decorators



PEPPER THE VARMINTS. Even if it weren't warming up outside we'd know that Spring was here by the reappearance of mole letters. They come in droves from readers—some asking how to rid their gardens of these varmints, others telling us how they did it. Loving Reader No. 7242 reports that, having failed to deter moles with traps, he punctured the runs every five or six feet and dropped in some Cayenne pepper. No moles, he says, have been seen since.



PRELUDE TO A GRACIOUS HOUSE, A REGENCY FOYER DONE IN BLACK, WHITE AND GOLD, WITH ENCHANTING ARCHITECTURAL DETAILS

INSIDE OUR IDEAL HOUSE



MEET THE FURNISHING AND DECORATION OF THE PRINCIPAL ROOMS IN HOUSE & GARDEN'S SMALL RESIDENCE AT SCARSDALE, NEW YORK, WHICH WILL OPEN ON SATURDAY, APRIL TWENTY-FIFTH

It is with pride that we announce the completion at Scarsdale, New York, of House & Garden's Ideal House and present to you on these pages some of the beautifully decorated interiors—others will be shown in the June issue. Not only do these rooms bring to you the freshest and newest in decorating ideas but, what is of the most vital interest, every single item in them was selected from manufacturers' stocks and may be purchased by you in retail stores no matter where you live in these United States. Thus you may read, look, admire and, if you choose, buy for your very own, whatever groupings, color schemes, or individual pieces seem irresistible.

Our editors have decorated the house for a hypothetical family who have their roots in the past, but are decidedly contemporary in their point of view. The lady of the house, in her personal taste, has great elegance and suavity. What she owns is traditional, yet against this background she puts with a sure touch the best in modern. The feeling of the house is dignified, well-bred, elegant but not in any way ostentatious. Restraint and judgment guide the judicious blending of the best of the old with the best of the new. The traditional rooms are not "period" in the stuffy sense of the word, for the charm of the past is picked up with fresh accents of today. In the rooms of the younger generation, however, where clean-cut lines and practical utility are desired, modern logically dominates, treated with a gracious choice of color and accessory.

Let us take you through the house, room by room, so that you may picture to yourself its unique charm and atmosphere. The foyer radiates a warm welcome, its black and gold and white color scheme an appropriate background for the Regency feeling in the handsome lighting fixtures, the tasselled white iron stair rail, the diamond-inlaid linoleum floor. Carpeting of soft gold repeats the color of the design inlaid in the black linoleum.

To the left of the foyer is the library, a room for rest and relaxation. Here a modern feeling is achieved by the use of color and accent. Soft copper suède cloth covers the walls, matching a deep piled carpet. Against this harmony, bleached mahogany furniture is a blending note, and at the windows a textured fabric carries out the copper and ivory scheme. Besides the textures of the fabrics, the contemporary touch is seen in the fine modern painting over the mantel, the modern accessories, the brushed aluminum mouldings. Before the large window, a comfortable love seat suggests moments for reading or conversation.

Beyond the library is the large and lovely living room. It is done in quiet color harmonies of grey, beige, white and yellow. In accordance with the newest trend, the draperies, glass curtains and carpet create a monotone effect of grey. For accent, a sofa is covered in deep plum color. Bright spots of color that give the room lift and life are found in the exquisite porcelains and Chinese objets d'art. The furniture is chiefly Chippendale mahogany, beautifully reproduced from museum originals.

A perfect background for gracious entertaining is the charming dining room. The wallpaper sets the key. From dado to cornice, the walls are covered with a delicate Chinese vine tracery design on an oyster white ground. Decorative corner cabinets with metal galleries are lined in porcelain pink, and hold fine old china. On the floor, a crimson carpet is in rich contrast to the oyster white woodwork and draperies of self-dotted satin over oyster white gauze. The mahogany Chippendale furniture combines with Directoire chairs, in the striped seats of which are repeated the two room colors, crimson and oyster white. The classic beauty of gleaming silver, crystal and porcelains lends added character to the room.

Bright as early morning is the breakfast-room-pantry, with walls covered in turquoise blue glass composition, brown linoleum floor, white cabinets. The window is dramatized by a decorative frame of white wire to hold flower pots, and silk curtains printed in gay clusters of purple, red and green beets. Before the window, a half-round table has a composition top that matches the blue walls.

The kitchen introduces a fresh new color scheme of turquoise blue and brown, and gleams with metal surfaces easy to clean. Of course it is equipped with every modern convenience to lighten the labor and delight the soul of householder or cook.

Before we leave the first floor, let us pause at the powder room. In blue and white and yellow, brilliantly mirrored, it continues the formal mood of the foyer. A classic paper covers the walls, the window and lavatory are draped with striped blue and yellow taffeta. Elaborate drapery, vivid color and much pattern interest give a formal air to this important small room. *(continued on page 98)*







UPPER: THE LIBRARY. LOWER: THE GIRL'S ROOM

NYHOLM

Five Ideal Rooms

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.





MASTER BED ROOM



GUEST ROOM

THE ROOMS WERE FURNISHED AND DECORATED FROM THESE SOURCES

GENERAL

PAINT AND VARNISH THROUGHOUT HOUSE:
Sherwin-Williams Company
LIGHTING FIXTURES THROUGHOUT HOUSE:
Whitten Electric Company
BEDDING:
Sleeper Products, Inc.
UPHOLSTERY AND DRAPERY TRIMMINGS:
Consolidated Trimming Corporation
CLOSETS:
R. H. Macy & Company, Inc.
TERRACE FURNISHINGS:
R. H. Macy & Company, Inc.
WEATHERVANE:
Todhunter, Inc.
FLOWERS:
California Artificial Flower Co.
STATIONERY:
J. & W. M. Crane, Inc.

LIVING ROOM

FLOOR COVERING:
Bigelow-Sanford Carpet Co.; Clinton Carpet Co. (Ozite Rug Cushion)
FURNITURE:
Imperial Furniture Company
UPHOLSTERED FURNITURE:
Kittinger Co.; Mueller Furniture Co.; Imperial Furniture Co.
UPHOLSTERY, DRAPERY & CURTAIN FABRICS:
F. Schumacher & Company
WINDOW SHADE:
Columbia Mills, Inc.
FIREPLACE EQUIPMENT:
William H. Jackson Company
MIRRORS IN CABINETS:
Pittsburgh Plate Glass Company
MIRROR OVER MANTEL:
Ashley-Kent Ltd.
LAMPS:
Paul Hanson Company, Inc.
PORCELAINS & ORIENTAL ACCESSORIES:
Yamanaka & Company, Gumps (San Francisco), Copeland & Thompson, Inc.
PICTURES:
R. H. Macy & Company, Inc.
BOOKS:
Charles R. Yerrill & Company
CLOCK:
Warren Telechron Co.

LIBRARY

WALL COVERING:
Solka suède cloth, Brown Company
FLOOR COVERING:
Charles B. Cochrane Carpet Company; Clinton Carpet Company (Ozite Rug Cushion)
FURNITURE:
William A. Berkey Furniture Co.
UPHOLSTERED FURNITURE:
Kittinger Company; Jamestown Royal Upholstery Corporation; William A. Berkey Furniture Company
RADIO:
Philco Radio & Television Corporation

(Continued on page 100)



THE LIVING ROOM IN THE IDEAL HOUSE SPICES TRADITIONAL DESIGN AND MAHOGANY CHIPPENDALE FURNITURE WITH CONTEMPORARY COLORS AND MODERN TEXTURES. COLOR HARMONIES OF WHITE, GRAY, BEIGE AND YELLOW ARE SHARPLY ACCENTED BY CHINESE OBJETS D'ART, BRILLIANT PORCELAINS



M. BRUEHL BOURDIER. CONDÉ NAST ENGRAVINGS

AS DELICATE AND DISTINGUISHED AS THE EXQUISITE PORCELAINS THAT INSPIRED IT, THE 18TH CENTURY DINING ROOM IN THE IDEAL HOUSE SETS OFF OYSTER WHITE WITH CRIMSON. MAHOGANY, SILVER AND SATIN GLEAM AGAINST VINE-TRACED WALLS TO CREATE AN ATMOSPHERE OF ELEGANCE AND CHARM



Spade in hand



SYLVIA SAUNDERS

Richardson Wright

Let Willows in the lower meadows break leaf and roadside Elms toss round their heads a pinkish haze of blossoms and peepers along the brook begin to chatter and soft, down-valley breezes stir the Lilac tops, then the gardener takes his spade in hand.

Many of them are hands soft to the tool for they have known only desk work these long winter months, and many a back will be stiff with the bending. But soft as they may be, this is the first real ceremony of the year's gardening—to drive the blade straight and honestly down, lift the clod and clout it, and so on and on in regular rhythmic succession of thrust and lift and clout while the dun earth becomes live again as the row progresses.

Until a man has known this rhythm of spading, he knows not gardening. It is the first essential. All other acts that gardening entails cannot compare with this one simple process in profound necessity. Profound because it is changeless and simple as all time-aged customs come to be.

Certain gardening tools have been approximately the same since the beginning of recorded time, and one of them is the spade. Pointed or straight-edged, flat or curved, short-handled or long, its lines and the principles of its use have always been the same.

From the first man who thrust it into the soil until the last, the act of digging has remained and will always be unchanged. The same muscles are brought into play, the same stance and movement of feet and arms, the same swing of body from that first day when Adam delved while Eve span. So the man turning over the soil in his backyard patch is heir to a vast heritage of physical custom. Behind him stand a host of men all moving as he moves—men old, men young, men with yellow faces and faces black and faces white, men low in intellect and men sublime in their intelligence, stalwart straight-standing men and men bent with the weight of their years.

To most of them this drive and thrust of the spade has meant their livelihood and the sustenance of themselves and their families. They may have cheated on many things; on this they cannot cheat. On the honest deep turning of the soil depends much of the abundance of the crop that is to follow. Slant the blade and skimp the digging, and harvest will disclose the dishonesty. Blade straight down and plunged its length is the first principle of gardening probity. A patch of soil well and truly dug is among the noblest works of man.

So much is written of the gardener's rôle in the creation and enjoyment of flowering beauty and so little said of the relish of honest labor that gardening requires. The man with the spade knows his own delight of the eye and his own particular kinds of enjoyment. He rejoices in the flexing of his muscles and the strong grip of his hands and in the healthy sweat that pours lustily from him. He watches the alchemy of the soil as sun and fresh air work their magic on its elements. His nostrils tingle with that fragrance rising from newly-turned earth, which is comparable to no other perfume in the world. If there are clucking hens about his feet to snatch the worms he turns up, then he has companions enough.

Such a man knows happiness because he is in close and intimate contact with that earth whence he came and to which eventually he will return. This last is a dark saying that needs explanation.

Many people dread to think of their bodies and the soil. They shiver and avoid such thoughts as being morbid. Not so the man with the spade. For him there stand those assurances of St. Paul—"though our outward man perish, yet the inward man is renewed day by day . . . it is sown a natural body; it is raised a spiritual body." And so it came about that a poet could exclaim, there "Never blows so red the rose as where some buried Caesar bled!" Thus the corruptible puts on incorruption.

Men who work close to the soil have no fear of facing these facts. Their very reality gives them staunch faith, and their faith brings peace, which is the summit of all happiness.

There is also the pleasure which comes when, midway in a row and tired, he rests on his spade to gaze about. First he glances at the work already done. If he is wise he will not glance—unless he is almost finished—at the work still to be done. Better to raise the eyes and look far off. This way avoids that strange hypnosis which comes to those who work too long bent over. For a madness can strike those who labor in the soil. The Irish have a tale about a retired sea captain who took to farming far inland and one day, half through plowing his field, he went mad and mistaking the furrows for waves plunged headlong into them. Better far to look up from spading. Indeed better to look up when one is tired from any form of gardening.

Look up to where argosies of clouds sail across the sky, to where a noble tree is taking fresh shape with new leaves, to where distant hills are greening under the warm sun. A moment of looking up, then back to the job again—to the steady, regular plunge and clout and the glint of the shining spade.



Vegetable Carousel

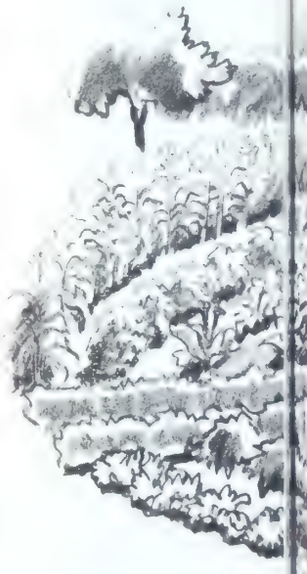
Some people labor under the impression that gardeners aren't travelers, that so absorbed do they become in their own gardens and gardening, no lure can drag them off their familiar acre. For a matter of fact gardeners are notorious gadders. They go hither and yon and wherever they happen to be they are always on the lookout for gardening ideas.



This circular vegetable garden, for instance, is directly traceable to gadding gardeners. When the Frank C. Dodds were down in Bermuda they found at Pomander Gate a small, enchanting circular vegetable garden that gave them so many suggestions that they went right back to Stone Hedges, their place at New Canaan, Connecticut, and laid out their own vegetables like a carousel.

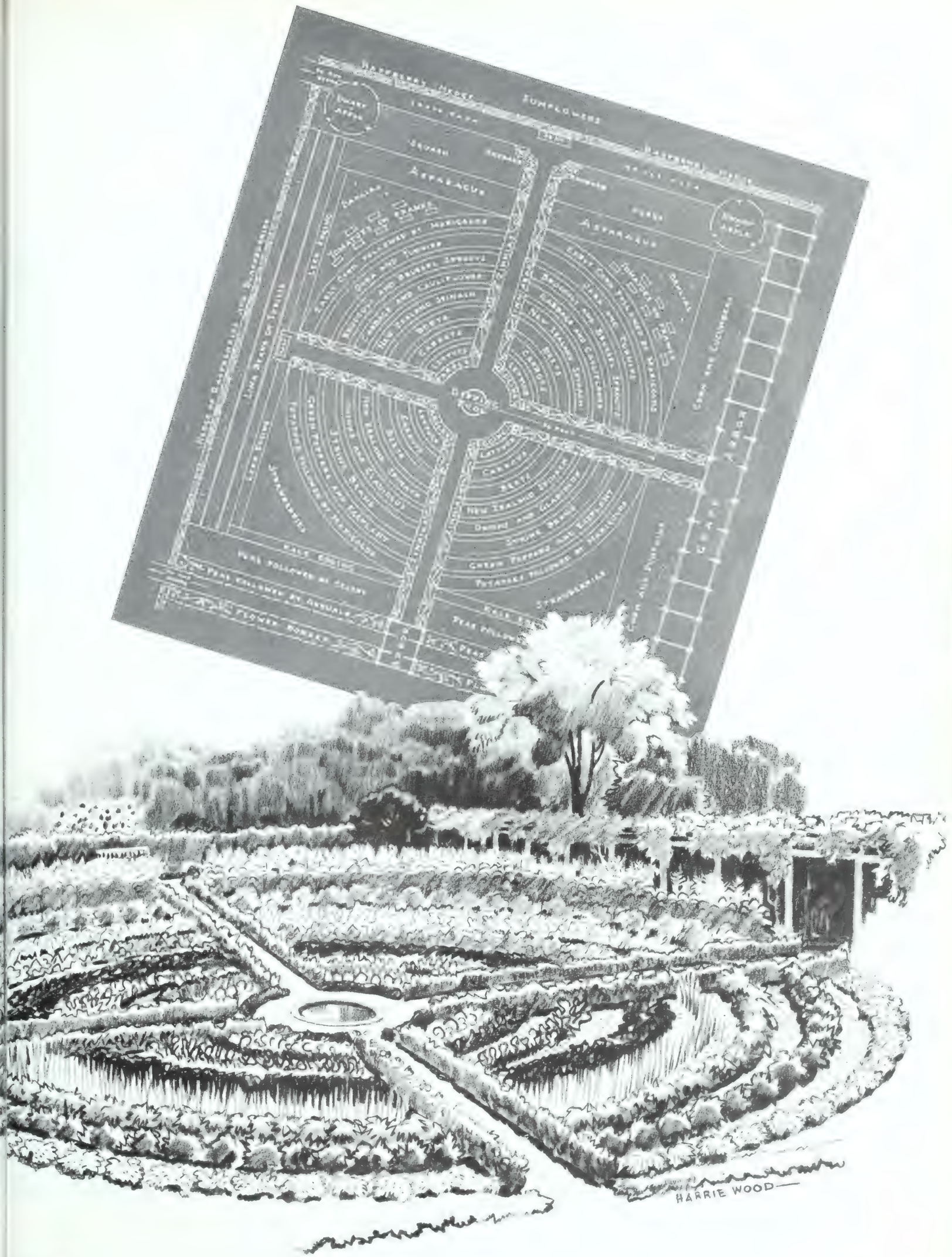
They already had the Grape arbor, berry hedges and a grass path down the middle of a slightly sloping vegetable plot, so it was easy to sod the center circle and start from there. Of course the expanding circles had to be carefully calculated. For this preliminary work Catherine Dodd Cole, landscape architect, made the measurements and executed the plan.

The beds are wide enough to permit successive plantings of the smaller vegetables, such as Carrots, Beets and Bush Beans, and they went in in this fashion—Carrots, Beets, etc., in the first two facing sections of the circles; two weeks later the other two sections of the circle were planted. Later two opposite back sections of the same circle, and still later the other two back sections. In that way four plantings were achieved in the one season.



Choice early Spinach was put along the middle of the early Corn slim-circles, and it was all eaten before it began interfering with the cultivation of the Corn. The New Zealand Spinach circle was planted primarily to maintain a definite green outline during the season and until late frost.

The result has been better and more vegetables with easier cultivation and constant pride and joy in the beauty of the garden. All too many Americans overlook the beauty of growing vegetables, a fact that the French have capitalized in their garden schemes. What more alluring than a Leek edging or orderly lines of red Cabbages! In this garden, following the French idea, flowers are mingled with the vegetables—lilliput Zinnias line the main paths, and Peas are followed by annuals, and Gourds grow on the Grape trellis in democratic accord.


SUNFLOWERS
ASPARAGUS
ASPARAGUS
HARRIE WOOD



The house of Mrs. Francis Hunnewell in Bernardston, Massachusetts, is a fine example of a modern house planned along lines of historic precedent as to underground [illegible] Colonial cabinet work and accessories.

Although the body of the house is the garrison type of architecture with second story overhang characteristic of early New England settlements, the ell wing with garage entrance on one side and the outdoor living room on the other, is a conscious [illegible]

With the exception of the kitchen floor of the house, which is sheathed with upright planks and painted white, the entire exterior is covered with hand-made weathered shingles, blinds are green and the trim white.

Inside is a happy combination of the old and the new, many of the rooms being replicas of those found in historic houses, while others, in which the mechanics of housekeeping are carried on, have been [illegible] convenience





FOR E. H. DAVIS



PURE NEW ENGLAND





In the dining room, the fireplace with its beautiful mantel, the wainscot and other wood trims, are all original, removed from an old New England house. In the adjoining living room, however, the paneling is a reproduction, scaled to suit the wall space.

Rugs are lovely old Persians and Colonial hooked rugs. Lighting fixtures are old lamps modernized. Marjorie Pierce and Frank Burke, architects. Lucy Lawrence, decorator.













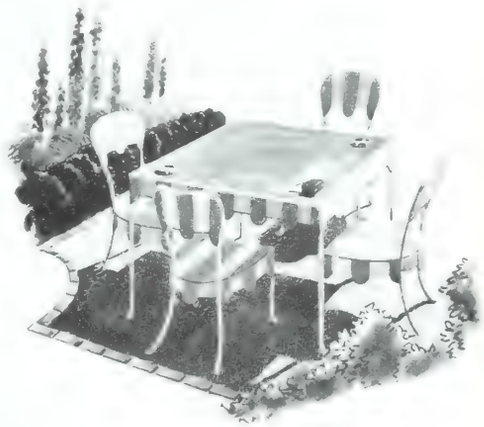
EASE IN THE AIR

Your summer furniture will be of intricately wrought iron, of sheet metal, of rattan in a new wax finish, of blond woods, of delicately twisted wire, of metal tubing. It will be better styled, more comfortable, more striking than anything you have had before. Iron has never reached such heights. You can have simple lines very crisp and modern, or curlicued effects delightfully Victorian.

While you'll always see plenty of white, bright, deep shades are newer—Haiti blue, Regency green, navy. Also there is a revival of black for outdoor furniture, the smartest set we know of being the black iron group opposite named "Lady Bug". Here all is curved, from the design of the frame to the shape of the table and bench. Cushions are covered in shining white waterproof leather. This group comes from Abercrombie & Fitch.

Another instance of elaborate iron work is the white group opposite. Look at the graceful swirl design of the chairs, the delicacy of the glass-topped table containing a bracket underneath for flowers: Macy's. Also opposite is the last word in outdoor comfort—a rolling chaise longue that does tricks. As shown, you recline with a cushion at your back, secure from the sun. Pull out the cushion, detach the canopy, and you have a full-length lounge for sun bathing. It's made of rattan with an adjustable canopy of blue, green, or yellow canvas: Altman's.

For a good-looking and equally practical group for luncheon, tea or cocktails, we know of nothing better than the white iron set above. Cushions and umbrella are blue canvas and the table has a blue glass top: Sloane. Of white iron also is the chaise longue below, its gay bonnet top edged with white ball fringe: Altman's. Very practical for outdoors is the decorative card group at right, sheet metal striped in yellow and white: Macy's. Below are three well-designed rattan chairs that fit together and make a sofa. Cushions are in beige and brown leather: Abercrombie & Fitch.







SPRUCING UP FOR SUMMER









YOUR LIVING ROOM

If you don't want to do an house cleaning this hot summer, you can still spruce it a bit, now and by adding fresh notes here and there in the way of decorative accessories. With so many good things to choose from, many practical as well as ornamental, you can easily soothe rooms with tired looks. 1. Practical and good looking desk clock made of saddle leather. Lead stitched. It is a Warren Telechron electric model designed by the Writing Desk or Eaton Free, Sloane. 2. This smart bamboo lamp with a shade of pale yellow raw silk will throw an entirely new light on your living room. 24 inches high. W. & J. Sloane. 3. Decorative Italian vases of fragile glass. The larger one is sapphire color with crystal loop handles; the smaller bottle shape is all crystal. From Madalin Mapelsden. 4. If you have a modern scheme you'll want this little glistening coffee table of glass and chromium, with glass sides; equally good in a traditional room that needs perking up. Pitt Petri. 5. Give the desk in the living room a present in the form of this practical letter box and its matching cigarette box made of walnut, each decorated with a handcarved, hand painted duck. Loud & Taylor. Opposite are more ideas for other rooms


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YOUR DINING ROOM

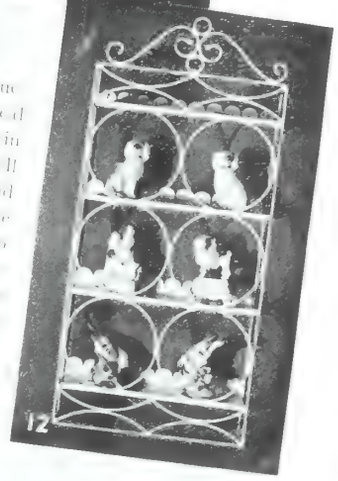
Give your dining room a Spring air by adding a few well-chosen accessories that will be useful as well as ornamental. 6. The latest lazy Susan is walnut with a cork top, fitted with three fan-shaped hors d'oeuvres dishes of tortoise-shell glass. Pitt Petri. 7. This big bunch of composition white grapes with green ivy leaves makes a decorative wall pocket for flowers or ivy. Lord & Taylor. 8. Ideal for country and outdoor use is this Pacific Clay pottery in a brilliant blue plaid on white. Use it on dark blue linen, or on white mats bound in blue. Rena Rosenthal. 9. A table cloth of glistening white Cellophane with embroidered bar design in bright, dark blue is used with plain dark blue linen napkins. It also comes with green gray, or brown embroidery. The glass is a new Fostoria pattern called "Bordeaux". Both from Altman's. 10. Nothing so rejuvenates a room as new curtains. Scott Wilson designed this charming chintz in a pattern of fish net and shells. Dark blue ground with chartreuse and rose. Also with gray, yellow or plum ground: Macy's.

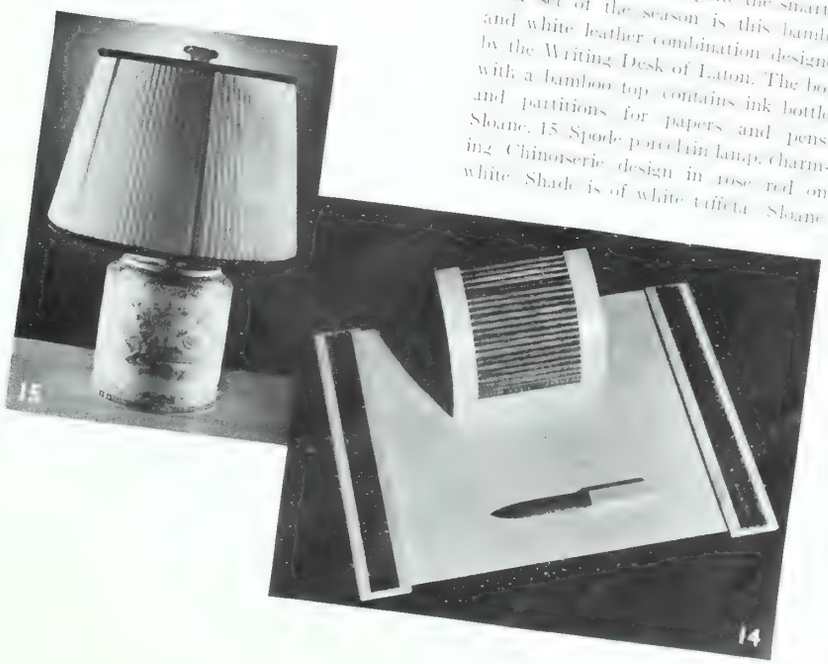

10


11

YOUR BEDROOM

Don't forget the bedroom in your spring-up campaign. Here are five practical suggestions. 11. New white porcelain for your breakfast tray in a delicate shell design. The set consists of 14 pieces and comes from Mary Barlint. 12. You'll like this graceful white wire wall bracket so designed that each section frames your *objet*. You can use it also for perfume bottles or plants. Altman's. 13. Two summer bedspreads, one sturdy and masculine, the other fragile and feminine. At the left is sheer white crinkled cotton decorated with appliquéd butterflies of blue and white sprig chintz. The other is natural linen crash, with appliquéd brown flower pots holding cactus plants made of black and yellow chintz. From Maison de Linge. 14. Quite the smartest desk set of the season is this bamboo and white leather combination designed by the Writing Desk of Laton. The box, with a bamboo top contains ink bottles and partitions for papers and pens; Sloane. 15. Spode porcelain lamp, charming Chinoiserie design in rose red on white. Shade is of white taffeta. Sloane.


12


14

15


13

Can du Jour



WHILE reading recently an old book by the famous Carême, dated 1858, I was delighted to find the answer to a question which has been in my mind for a long time: how long have we known the art of preserving and canning? Carême tells us that "the art of treating plants, their flowers, roots, and fruits to preserve them and to extract from them their elements, sugars, liqueurs, oils and perfumes dates back to the very cradle of Civilization." He goes on to tell us that "Pliny, in his book of Natural History, gives a veritable maze of processes for conserving fruits and their perfumes."

The ancients went on the principle that water and humidity were the principal causes of decomposition of matter, so they dried or salted their provisions, or enveloped them in sugar, or immersed them in vinegar or alcohol to keep them. Then along came François Appert, born in 1750, who revolutionized the canning business by "le Système Calorique" which means, I think, to subject to great heat. Anyway, now that we have our modern chemists and inventors and machinery there is practically nothing that grows on earth that can't be found dried, bottled, or canned on the grocers' shelves.

Now, it does seem to me that with everything at our disposal, we ought to do a little more than just buy a can, open it up, heat it up, and eat it up. The purpose of this article is to stimulate the cook into getting the very best results from that formidable array of canned goods. Try working out your favorite plat du jour, using canned foods wherever possible; then, if you don't like yours, please try mine. I have given a list on the opposite page of canned or bottled foods which you should have on your kitchen or storeroom shelves in order to make the following recipes.

RAGOUT OF OLIVES FOR LIGHT

Chop very fine 3 peeled shallots and let them simmer to a golden brown in 2 tablespoons of butter in an enamel pan. Add 2 8-ounce cans of tomato sauce Spanish style, 1 cup of good dry white wine, and 2 teaspoons of beef extract dissolved in 1 tablespoon of boiling water. Reduce by simmering until quite thick. In the meantime open and drain a 13-ounce bottle of olives stuffed with pimento. Pour boiling water over them and let them stand a few minutes, drain again, scald once more and drain well. Now heat 2 good tablespoons of olive oil in a little pan and add the olives and 2 tablespoons of capers. When they have heated through add them with the oil to the sauce and continue to simmer gently. When ready to serve make some crisp toast, the crusts removed, and butter lightly. Put the ragout in a hot small earthenware casserole and pass at once, accompanied by the hot toast. This ragout is delicious when served with roast duck, and in this case it is an excellent idea to add a little of the meat juice from the duck keyed up with a few drops of lemon juice.

COCKTAIL SAUSAGES IN WHITE WINE ON CROUTONS FOR LIGHT

Open 2 5-ounce cans of cocktail sausages and fry them in a little butter until brown all over but not dry. Pour off all the fat and put the sausages in a little enamel pan. Pour over them 1½ cups of good dry white wine and simmer gently until the wine has reduced two-thirds. Prepare 8 fried croutons about 2½ inches square and keep them hot. Dissolve 2 teaspoons of beef extract in 3 tablespoons of boiling water. Add a few drops of lemon juice and 3 tablespoons of melted butter and the re-



duced wine from the sausages. Place the hot drained sausages on the hot croutons on a hot platter and put the platter in the oven to keep hot while you finish the sauce. Beat the yolks of 2 eggs well and put them in the top of a small double boiler and add gradually the meat sauce, and cook slowly, stirring all the while until thick. Add a little salt and some freshly ground black pepper, and pour over the sausages. Serve at once.

HAM AND SAUSAGE POLENTA FOR EIGHT

First make the polenta. Into 6 cups of actively boiling salted water pour slowly 1½ cups of yellow cornmeal. Cook in double boiler for half an hour. It should be very thick. When done stir into it 1 cup of freshly grated parmesan cheese and pour it out onto a buttered square dish so that it will be about 1 inch thick. When cold, cut in squares. Now open 1 8-ounce jar or can of boiled ham and cut it in ½ inch squares. Brown these together with 2 5-ounce cans of little cocktail sausages in a little butter until a golden brown, but not dry. Pour off all the fat, put the sausages and ham in an enamel pan and add 2 grated onions, an 8-ounce can of tomato sauce Spanish style, a small bouquet of parsley, a small piece of bay leaf and the tiniest pinch of thyme. Also add 1 can of clear beef broth. Reduce well by simmering. When done, remove the bouquet garni. Cover the bottom of a buttered baking dish with half of the polenta. Pour over it half of the sauce and sausages and ham. Dot with butter, sprinkle with more cheese and repeat the process. Place the dish in a hot oven and bake until it is browned slightly. Serve at once. A grand dish for the pièce de résistance of a Sunday night buffet supper.

(*Continued on page 88*)

CANNED, BOTTLED OR DRIED FOODS FOR THESE RECIPES

Pimento Stuffed Olives
Tomato Sauce Spanish Style
Beef Extract. Capers
Cocktail Sausages
Boiled Ham
Clear Beef Broth
Consommé
Peeled Tomatoes
Lima Beans
White Corn. Ox Tongue
India Relish
Sweet Pickles
Cooked Macaroni in Cream Sauce with Cheese
Purée of Tomato
Tomato Catsup
Concentrated Tomato Soup
Oven Baked Beans With Pork and Tomato Sauce
Tomato Juice. Bacon
Green Kern
Chicken Broth
Clear Chicken Broth
Chinese Water Chestnuts
Jellied Madrilene
Jellied Consommé
Pearl Onions
Purée of Sorrel
Sliced Pineapple
Infants' Strained Peas
Kidney Beans
Worcestershire Sauce
All Green Asparagus
Prepared Mustard
Cream of Mushroom Soup
Pitted Red Pie Cherries
Fresh Prunes
Halved and Pitted Apricots
Halved Pears
Currant Jelly
Red Raspberry Jelly
Apricot Jam
Pecans. Walnuts
Moist Coconut
Mandarin Oranges
Orange Jello. Olive Oil
Vinegar. Vanilla
Caraway Seeds
Whole Black Pepper
Cayenne
Brandy
Dry White Wine
Red Wine
Madeira Wine
Kirsch, Maraschino, Framboise, Grand Marnier Liqueurs
Garlic and Shallot. Bay Leaves. Thyme

Written and drawn by Jean Paul

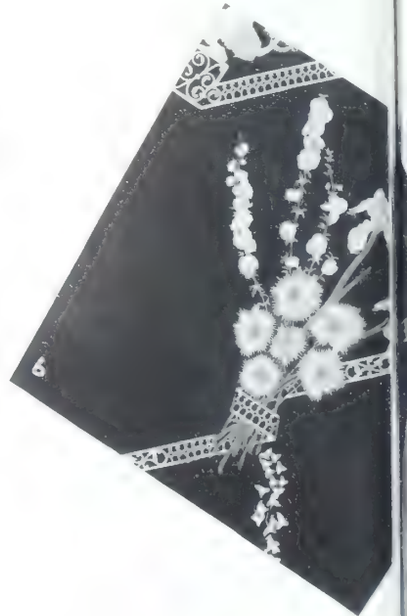






Perk up your summer rooms with these bright new papers which show latest trends in color and design. Dark backgrounds, generally larger patterns, and modernized period motifs are some of the newer notes. On this page you will see a collection of papers which we are suggesting for informal country rooms as they are all very fresh and summery looking. 1. Green ivy leaves on white: Mayflower. 2. Honeysuckle in beige, coral and greens: Edna B. Day. 3. Margaret Owen's colorful chintz paper for walls or ceiling. Her rooster pattern, 4, is used as a dado in combination with the flowered design, number L, opposite. 5. "Cornfield"—pale corn color or soft green with stalk in varied darker greens. 6. Chinese Chippendale pattern inspired by a flower arrangement in House & Garden; jade, blue, pink or vermilion grounds. Both from Katzenbach & Warren. 7. Gentian blue design on white: Nancy McClelland. 8. Green vines winding on a silver ground from Edna B. Day.

Many of the papers illustrated opposite show the new larger patterns. A. Massive stylized leaf design by Strahan. B. Imperial's beautiful magnolia pattern. C. Strahan's big peonies in new coloring. D. Wildflower paper from Margaret Owen. E. Katzenbach & Warren's big scrolls on the new bottle green color. F. Very usable pattern with accompanying border: Thibaut. G. New compromise between stripes and flowers: Imperial. H. Bright modern design from Birge. I. Cool and countryish: Imperial. J. This decorative wild flower pattern comes from Thibaut. K. Mayflower's wheat design in unusually smart coloring, and another instance of the dark background. L. While this delicately flowered paper is part of number 4, the rooster pattern shown opposite, it is quite charming enough to use by itself. From Margaret Owen. Ask your decorator for these colorful new papers.



for walls


B
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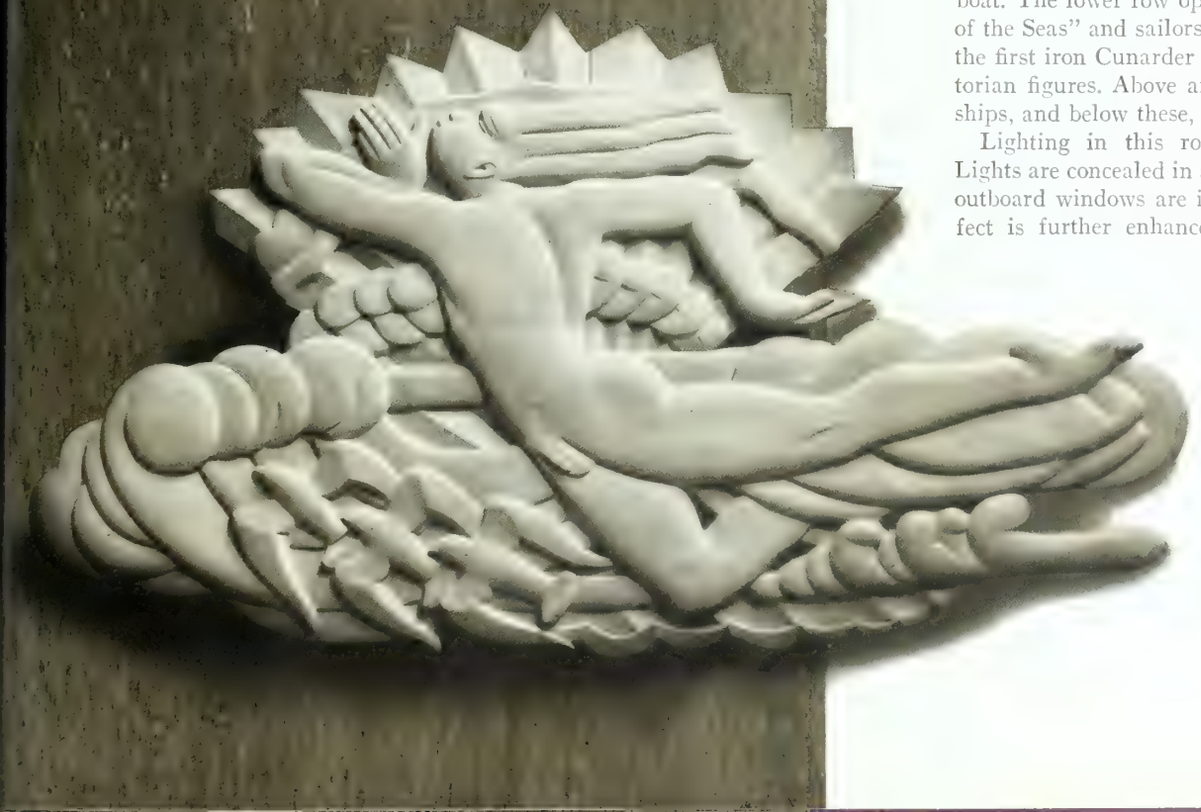












Wooden Walls of England

When the "S. S. Queen Mary", latest pride of the Cunard White Star Line, steams proudly into New York harbor at the end of her maiden voyage, the historic "Wooden Walls of England" will appear in an entirely new rôle. While stout timbers are no longer used to repel the buffetings of wind and wave, they are nevertheless very important in this great ship, for the main restaurant owes much of its striking appearance to its walls of wood. These consist of a series of pine panels decorated with applied wood carvings beautifully executed by the English sculptor, Bainbridge Copnall.

There are fourteen of these panels carved out of pine and highly polished. The subjects deal with the history of shipping from the great days of Egypt to the present time. In addition, there are four larger murals symbolic of "Storm", "Calm", "Sea" and "Air". Look opposite at the spirit of a serene sea in the big panel entitled "Calm", while below is its antithesis in the rushing figure of "Air".

In the panel at the left of the upper row opposite you will see how the Greeks and Romans sailed the seven seas. Next is a picturesque Cinque Port boat. The lower row opposite shows the "Sovereign of the Seas" and sailors of Nelson's time and, next, the first iron Cunarder "Persia" in a group of Victorian figures. Above are three handsome medieval ships, and below these, a decorative Egyptian craft.

Lighting in this room is unusually effective. Lights are concealed in a continuous cornice; all the outboard windows are illuminated, and the gay effect is further enhanced by four lighted pylons.



THE HOME OF MR. & MRS. W. D. BELLINGRATH. GEORGE B. ROGERS, L. A.

WHEN MASSED AZALEAS REACH THEIR PEAK IN AN ALABAMA WOODLAND GARDEN

Garden Salads



by Adolph Kirchner

LET it be clearly understood at the start that the term salad as used here does not stand for a mixed collection of green foods. Rather would I have you consider certain unusual vegetables as bringing to your kitchen the makings of salads that will tickle the palate of a Lucullus.

To be sure, the finest salad anybody can serve is still and probably always will be Lettuce, but home-grown Lettuce which the hostess will be proud to serve is as scarce as hen's teeth, while Lettuce bought at the green grocer varies a great deal, depending on the season.

The salads I have in mind never vary except where different combinations of seasoning bring out or serve to emphasize personal preferences for specific flavors. For all of them we are primarily indebted to foreign countries, although the gardens of our own food connoisseurs now yield them in greater quantities each year.



Two advantages in connection with these four exceptional vegetable salads are worthy of particular note: Whether home-grown or bought at the market they vary but little in quality and both serve as distinctly valuable additions to late Fall and Winter menus. Celeriac and Leeks are available during those seasons, while Witloof Chicory and Chinese Cabbage are obtainable off and on during the same period.

The appreciation of Celeriac or turnip-rooted Celery as a salad of truly piquant flavor is growing by leaps and bounds. Go to any French restaurant, ask for it during its season and come away as a new disciple of this delectable dish. I have always stood up for the Winter varieties of regular Celery as the best flavored representatives of this vegetable. Celeriac, as one of the latest to reach full size, stores its delightfully "nutty" flavor in its fleshy roots beneath the flat spreading tops.

Grown like any other Celery, it saves the gardener the tedious job of hilling and blanching. The yellow-skinned bulbous roots of the Prague variety grow smoother in friable loam than in heavier clay. Lighter soils produce larger roots, but those grown on heavier soils keep better.

After boiling the peeled roots in salt water until they are readily pierced by a fork (about 30 minutes) cool them. Cut into slices ⅛ inch thick, add French dressing and chill thoroughly before serving. Those fond of Onions will appreciate the addition of a few slices of a mild variety. Five roots the size of apples provide five helpings, the size of which generally increases as family appetites get to know the fine flavor of this salad.

Incidentally, those who enjoy mixed salads will find the combination of sliced Celeriac and Tomatoes particularly tempting. In certain parts of Europe Celeriac is treated as a component part of Potato salad. Celeriac and Potatoes in equal parts combined with French dressing (such as found in Vienna) call for a real restraint of one's appetite.

I had a grandfather 70 years old who would walk miles for a dish of Leek salad. The vast majority of our home gardeners look upon Leek as a matter of fact part of every package of soup greens. But mention the word "Poireau" to a Frenchman or Porro to an Italian and you will immediately meet smiles standing for delightful gastronomic memories. So let us proceed:

Leeks are the mildest member of the Onion tribe. I am almost tempted to call them sweet. Unlike Onions they form no bulbs, but the plants' energies are concentrated on producing their thick fleshy stalks. The thickness and length of these leaf stalks depend largely on the richness of the soil in which the plants are grown. The French as well as most other European nations are very fond of Leeks used in various ways. Thus we find that European catalogs offer varieties by the dozen.

Our American "Prizetaker" Leek is very closely related to old "London Flag". The young plants are set out in trenches, very much like Celery. Gradual drawing in of the soil and later hilling of the rows will produce lovely white stalks, ten to twelve inches long and about one and one-half inches in diameter. Within these stalks is found that mild, almost delicate flavor that causes Leeks to become salads prized by all epicures.

Twenty minutes to half an hour (depending on their thickness) of slow boiling in salt water will cause these stalks to be tender. After cooling they may be cut into pieces (*Continued on page* 109)







VAN ANDA

SIGURD FISCHER

IT TOOK WINGS



CURTIS AR

A [illegible] to see an [illegible] unusual [illegible] has [illegible] [illegible] only one [illegible]. Designed by Dr. Charles L. Parker, Jr., Middletown, [illegible] was [illegible] remodeled by Greville Richards Post, [illegible] [illegible] the original house [illegible] [illegible] [illegible]

AT RIGHT, the study in the east wing has three walls in traditional pine paneling and the fourth, except for pine trim, papered and glazed to a soft ivory. Convenient cupboards are built into the wide reveals of the arch into the library. At far right is seen the Georgian doorway into the living room, past a private stair which leads to the master's suite above.

Directly below is the main entrance to the house, left as it was originally, and at far left below, the north elevation after alteration. The house is finished in ivory white shingles, with blue-green shutters and mixed gray shingled roof. The white picket fence has definitive posts of different design: it helps to tie the two wings together and gives a nice sense of scale to the whole ensemble. The landscape architect was Agnes Selkirk Clark.



CURTIS ART

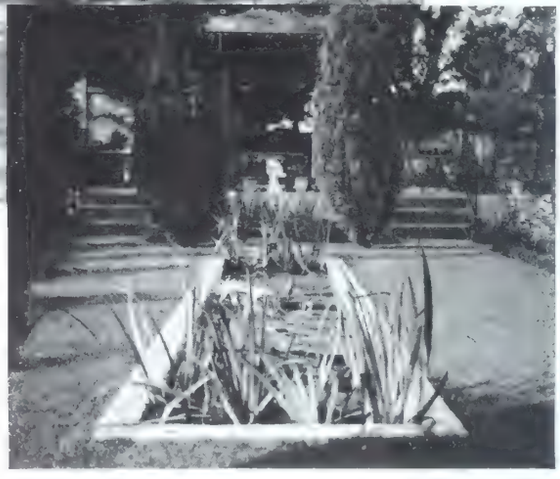




VAN ANDA











Lone Star Gardens

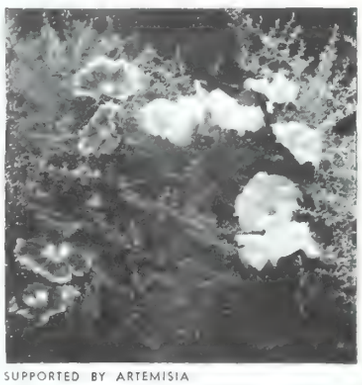
TEXAS is one of our most active gardening states—witness the fact that the National meeting of the Garden Club Presidents is going to be there this Spring. On this page are scenes at two outstanding Texas gardens, beginning at the top, they are the [illegible] at Mr. and Mrs. John E. Green's [illegible] at Houston, featuring Camellias and Azaleas; Mrs. Bruce Duncan Wilson, Mr. and Mrs. Herbert Marcus, Dallas; Mrs. Albert E. Lasker, El Paso; Mrs. [illegible] garden, with its pool and Palmettos, Ivy, Bamboo, Waterlilies and many other appropriate plants, has won three national prizes.

MORNING GLORY



TRAINED ON STAKES

A SELF-COLOR TYPE



SUPPORTED BY ARTEMISIA

PUBLIC LIBRARY

by Susan R Popov

EARLY forty years ago, in the time when garden interest was less general and less keen than now, while her husband was United States ambassador to Japan, that cultured traveller and delightful essayist, Mrs. Eliza Scidmore, wrote of these marvellous flowers under the title "The Wonderful Morning Glories of Japan" in a fascinating article published in the old Century Magazine. Hitherto almost unknown in this country, this particular race of Morning Glories was made unforgettable to readers of that older generation.

She wrote of their wonderful size, six to eight inches in diameter, of their exquisite delicacy of texture, of their infinite variety of colors, multitudinous tints and shades from the shining white of the variety "Fuji's Snows", through the soft gray of the feathers on a pigeon's neck, or the rosy pink of a Spring cloud, to the royal purple of a monarch's robe. She told of the long centuries of their secret culture in the temple gardens of Japan or in the private gardens of wealthy amateurs; of the recurrent crazes for them in the Island Empire, comparable only to Tulip culture in Holland, when at times Japanese fanciers would give as much as eighteen dollars for a single grain of the seed of a prized variety; of the shows at five o'clock in the morning in the great public gardens of Osaka and Tokyo, where thousands of morning glory lovers would come in their jinrickshas to drink tea and admire the miracles of their "Dawn Flower", which is the literal translation of their name "Asagao". Through hundreds of years the culture of these lovely flowers has grown into a tradition that still penetrates the very literature and art of Japan.

Indeed, Mrs. Scidmore wrote thus entrancingly; but almost too well; for along with the idea of their beauty she left the indelible impression of the difficulty and uncertainty of growing them in this country. Somehow her words have seemed to hang like a pall to check modern interest and general knowledge of them in our Western world. So far as we know, our literature has only her essay, an experimental bulletin by the Missouri Botanical Garden (1922), and a reference in Bailey's "Horticulture" that deal with them from the horticultural esthetic standpoint. Scientific treatises are many in Journals of Genetics and Heredity; but this is due to their remarkable variability and their ease in producing mutant forms of all parts of the plant, of stem and leaves as well as of the multicolored, many formed flower.

Of course, there must be reason for the slow spread in their culture here beyond mere words; they are, in truth, difficult to grow until one gets to know certain principles and definite rules that have come to light in the past few years, and which were perhaps withheld by the Japanese gardeners of her day. We list below the simple directions that for the past four years have helped us grow these exquisite blossoms in our garden, even though growing conditions in this northern Illinois region are far different from the even, moist island climate of Japan, and even though we ourselves have not been too prone to adopt the full, detailed and most painstaking program of patient Oriental horticulturalists.

1. The coarse outer seed coat must be broken through to insure germination in Illinois within a reasonable number of days.

2. Planting must not be attempted until thoroughly warm mild weather can be assured the young seedling. Raw cold spells mean utter discouragement and often death to the young plant. Like the Heavenly Blue Morning Glory this race is frail at the start, but splendidly vigorous later on in life. Disregard of this precaution is perhaps the greatest cause of failure; often our May 20th to June 1st plantings overtake earlier trials. History has it that during the latter part of the Eighteenth Century the culture of this favorite flower was almost completely wrecked by a terribly severe cold season in Japan, and tradition says it was kept alive only by the careful hands of a few temple priests.

3. In the beginning seed should be sown in a not rich medium, such as coarse stream sand or a mixture of sand and leaf mold.

4. Later, for the adult plant extremely rich food and large amounts of water, but always with perfect drainage, (*Continued on page* 95)

SUNDAY SUPPER





MARTIN BRUEHL

At the end of the day which is the termination of a pleasant week end, the repast is prepared for informal self service. Bright silver, gay china and sparkling crystal dress the table and provide service for the food—hot hors d'œuvres, a delicious risotto, cold meat and salad. Drinks are placed on the sideboard. Above. The coffee service is International's new sterling silver called "Primrose". It is delicately rococo with flower and shell forms as its embellishment. The flatware shown on the table and in detail in the pictures on the opposite page belongs to the same design. In the handles of the forks and spoons the principal flower details are emphasized by piercing, giving a delightful lace-like effect. The china (right) is Wedgwood's charming Conway pattern—clusters of bright flowers on a cream-white field. It comes in full open stock from John Wanamaker. The sheer linen napkins are eggshell in color, drawn work forming their cross-barred pattern: Mosse. The Tudor cut crystal glasses can be had in various well-proportioned models from the Little Gallery. Whiskey decanters with old English cutting and the candlesticks in the same manner are from Olivette Falls. The food is served in plated ware by International Silver Company. Sideboard by courtesy of Kittinger. Food from Henri. Conveniences in the form of modern appliances for the service of less formal Sunday Supper shown on page 86.









SISYRINCHIUM FERRUGINEUM



SISYRINCHIUM IRIDIFOLIUM



ALLIUM FLAVUM WALTER B. WILDER

SUMMER IN THE ROCK GARDEN

by Louise B. Wilder

We are far too ready to accept as inevitable the flowerlessness of rock gardens after the facile beauty of Spring and early Summer has passed. As a matter of fact this state of affairs is brought about by choice—an unconscious choice, if you like, but voluntary none the less. There is absolutely no reason why a rock garden should be devoid of interest and beauty during the late Summer and Autumn months if we rid ourselves of the notion that there are no late-flowering rock plants and do a little honest searching through catalogs and in botanical gardens. The truth is that we are so bemused and confused by the number and the irresistible beauty of the Spring-flowering plants that the less spectacular late season performers are passed over without notice. Their names are not stressed in catalogs, they are not commonly extolled by garden writers; consequently they are seldom seen in gardens in any impressive numbers.

My own garden suffers from this inundation of Spring's offerings but for some years past I have been doing a little experimenting—keeping a list of such plants as lend beauty of blossom or foliage to the Summer and Autumn season in my own as well as in other rock gardens, public and private. The result is surprising and furnishes a convincing argument that there are plenty of plants to keep the miniature hills and valleys well furnished and full of interest from the end of June until the snows fly.

True, the beauty of the later scene will be less breath-taking than in the Spring weeks; the whole color scheme will be somewhat toned down. There will be fewer luscious pinks, fewer radiant yellows, fewer flawless blues, but softer tones of all these colors will be there, with here and there a sparkle as when *Verbena chamaedrifolia* weaves its brilliant fabric, or Gentians repeat the perfect blue of Scilla and Chionodoxa.

A well planted rock garden should maintain an attractive display throughout the season—Spring, Summer and Autumn, and this is doubtless the end aimed at in the beginning by the majority of those who follow this fascinating phase of gardening. And it is quite possible, but to bring about this desirable end one must exercise considerable care and impartiality in the choice of plant material and above all self-control in resisting the blandishments of Spring's enchanting representatives. On the other hand, there are numerous persons who spend only the Summer months and a few weeks of Autumn in the country. For these the situation is greatly simplified. They may concentrate on the plants that flower at this period—and contrary to general belief, there are many. Certain plant families, indeed, give their best to the Summer months, with only a flicker or two dedicated to Spring. We look for this reason with especial kindliness upon the Campanulas, the Gentians, the Oenotheras, the Solidagos, Inulas, Polygonums, Limoniums, Scutellarias and numerous others.

The late rock garden is also helped by the second flowering of many Spring bloomers, among them all sorts of Violets and Violas, Primulas, Androsaces, Poppies, Thrifts, Geraniums, Dryas, Nepeta, dwarf Phloxes, Potentillas, Aethionemas, Gypsophilas, Aubrietias, Erodiums, Pinks, Houstonias and many more. These seemingly cannot bear to say farewell, or perhaps the coming of cool nights and frequent rains reminds them of the days of their youth and prompts them to stage a modest return. But it is the part of wisdom to depend for effect chiefly upon the plants that give their best to a season and to regard the little hang-overs in the light of unexpected gifts.

The Summer rock gardener will not disdain the assistance of the many small and appropriate annuals that are to be had, nor the Autumn-flowering bulbous plants. The Spring itself offers nothing more fragile and lovely than the Autumn Crocuses and Cyclamens. There are numerous shrubs also whose dwarf stature and late flowering commend them for use, or whose foliage colors effectively, as well as numerous other plants whose reddening leaves give them the value of flowers as the season advances. Among them are many Sedums, the Ajugas, Polygonums, *Epilobium nummularifolium*, Geraniums and Erodiums and Acaenas. The silver-leaved plants also have a special (*Continued on page* 115)

HOUSE & GARDEN PRESENTS

HARDWARE



ALSO WINDOWS, DOORS,
SCREENS AND WOODWORK
EIGHT PAGES OF NEWS



Patterns in hardware follow styles in architecture

H A R D W A R E

The tenth in our series of 8-page articles on building and remodeling

OF ALL the materials and equipment that go into a house, it would be difficult to think of any which are so constantly used and handled by the household as are the hardware and the doors and windows. If these are of good quality and properly selected for their particular function they will be a source of satisfaction every time they are used. The simple act of opening a window or locking the front door will reflect, in a sense, a tribute to the owner's wisdom and foresight. There is nothing more annoying than windows that are difficult to open or close, doors that seem to sag on their hinges, latches that don't stay latched. And, of course, there is little security in a cheap lock that any intruder could pick without making the slightest disturbance.

In point of appearance, too, it is extremely desirable that the building budget should provide for the purchase of up-to-date equipment of a quality at least commensurate with other materials in the house. Paint and wallpaper, and many other items of decoration, may be frequently changed or renewed—the house may even be re-roofed—but the hardware, like the doors and windows, is expected to remain attractive and to work efficiently as long as the house stands.

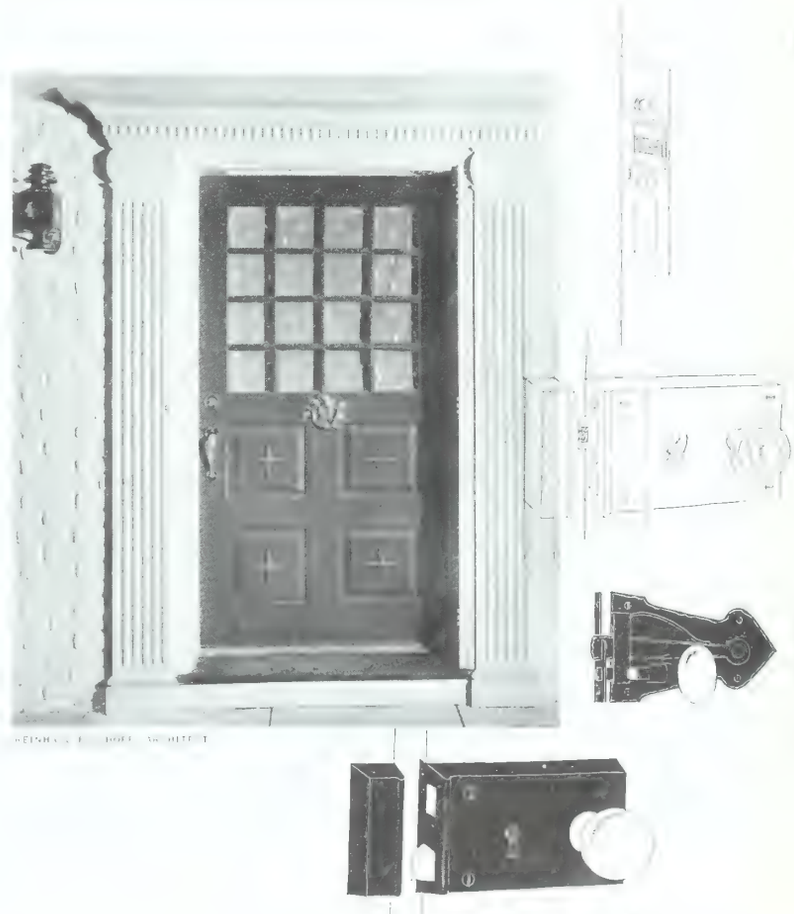
Recognizing the importance of this department of building, and the difficulty of making a selection from the very wide range of materials and types available, we submit the following notes which, together with the accompanying illustrations, we hope will be of practical value to the reader.

In the selection of hardware for your home the three important considerations are style, function and quality. It is well to consult with your architect and with an experienced builder's hardware man in making your decisions. In the matter of style, it is, of course, important to select hardware that will be completely harmonious with the architectural design of your home. Manufacturers' stock patterns include reproductions of distinguished hardware in every important style, as well as adaptations and original designs. It should not be difficult to narrow your selection down to the appropriate style and then to choose the particular pattern which most appeals to you.

Function is another matter, and one which merits close attention. Manufacturers have devised locks and latches, for example, to suit every imaginable requirement or set of conditions. When your hardware man knows your needs, in a specific case, he may be able to suggest a type of lock which will serve your purpose better than you had realized was possible. For example, it is quite usual to find a garage door equipped with a lock as solid and as attractive looking as the lock on the front door. Yet that lock may not necessarily provide any security for the contents of the garage. The thief cannot enter by the door but he can force a window and then what is to prevent his unlatching the door from inside? The manufacturers' answer to this condition is a type of cylinder lock which cannot be opened from either side without the key. (See illustration on page 74.) And, speaking of the front door, it very often happens that this door is secured with the best available lock and other hardware, while the rear door is so poorly equipped that even an amateur could open it without making much noise or taking much trouble.

So much for security. But, quite aside from security, this same matter of function extends itself to many other pieces of hardware throughout the house—casement operators and latches for French doors, the hardware appropriate to secret panels and many other installations of a special nature. In the selection of any of these the wide experience of your architect and hardware man should be of value in calling to your attention the various types of equipment which have been specifically designed to fill your individual needs.

Quality is another important item. The amount of money spent for hardware is not a very large percentage of the total cost of building, and good equipment will be





Terne roof, which will protect against the fugitive colors and unsightly rust-streaks of cheaper grades, gives permanent assurance of the beauty of this $12,000 Colonial home designed by Maximillian R. Johnke, architect, for Mr. Joseph Gettler at Rockville Center, N. Y. The wrought-iron strap hinges for the garage doors were worked by a local blacksmith. The first-quality brass hardware used all through the house, and the lantern at the door, were bought out of stock. Air-conditioned and insulated throughout, the architect estimates the cost of construction at thirty cents a cubic foot

a source of satisfaction long after the cost is forgotten. We do not advocate extravagance, especially where a limited budget must be adhered to, but we do suggest that the allotment for hardware be not cut below the sum which will provide attractive, durable equipment.

There is one more point about hardware which deserves attention. After you have carefully looked over your dealer's stock, and have selected all the necessary locks and latches, hinges, escutcheons, door-closers, etc. —be sure that they are properly installed. If you are building a new house your architect will, of course, give his personal supervision to the matter. But if you are remodeling, or bringing an old house up to date, ask your contractor to put his best carpenter on this job. The master carpenter is a true craftsman. His skill and experience will result in neat and accurate installation of your hardware, a consideration which it not only deserves but without which it cannot be expected to give maximum satisfaction.

Incidentally, the idea of modernizing with hardware is quite sound. If yours is an old house, and if the hardware is neither very attractive nor very efficient, try the effect of new, up-to-date hardware in some appropriate design. It is quite surprising to see what a change is wrought in the appearance of a house by simply putting attractive new hardware on the front door alone.

There are many new types of window which are very well worth investigating. The aim of manufacturers has been to design a window, whether double-hung or of the casement type, which would always be easy to open or close, which would keep out wind and weather, which would neither bind nor rattle, and which would harmonize with any architectural scheme. They have succeeded admirably. The modern window is a far cry from its predecessor which opened grudgingly, closed with a bang, and rattled in every wind.

Because the frame is as important as the sash in building a good window, many of these new types are sold as complete units, comprising frame, sash, sash balances (in the case of double hung types) and all necessary hardware. This unit design is of further importance in that the windows are thereby made quite simple to install. The materials of which the new windows are made vary according to the manufacturers' design. Wood, steel, aluminum and bronze are all represented. Some have features which may be of importance in special cases. For example, there are types which, in addition to the units mentioned above, are also equipped with a storm sash and a screen. In winter the close-fitting storm sash is fixed in the frame inside the regular sash, the casement windows being operated by special hardware

Two Colonial houses in which hardware was selected for beauty and for use





THIS $6,000 HOUSE, true to the Cape Cod tradition from its sturdy central chimney to its walls of narrow clapboards, was designed by Paul Arnold Franklin, architect, for Mr. Bradford Sherman, at Port Washington, N. Y. Small-paned windows and a simply decorated entrance door are other noteworthy features. Construction was estimated at 50 cents a cubic foot.

Hardware

Cast brass hardware was used throughout Mr. Sherman's house. The garage was ingeniously disguised as a wood shed, and the door, specially built from the architect's own design, was fitted with standard "over-the-top" hardware. It is wide enough for two cars.

Maintenance

Commonly estimated at 1.5% annually for brick houses and 2% for wood frame, maintenance in this house is reduced to a minimum by careful construction methods. Heavier sizes of wood framing were used to cut down floor vibration and resultant plaster cracking. Floor beams were 3″ x 10″. The framing over door openings was cut from old lumber, already shrunk, and the platform-frame type of construction further restricted wood shrinkage to the space between floors.

Heating

Walls and roofs were completely insulated with 4″ of rock wool. Steam heat, in vacuum-valved radiators, was generated by a gas-fired boiler at a cost of $45 from October 1st to the middle of February. Auxiliary gas appliances: range, refrigerator and hot water heater were installed to take advantage of the low gas heating rate. The estimated saving on fuel for auxiliary purposes was about $25 a year.

Kitchen plan

The kitchen was designed for a straight-line working arrangement. Working top and sink were combined in a 108″ unit, covered with stainless metal. Cabinets were tailored to fit.



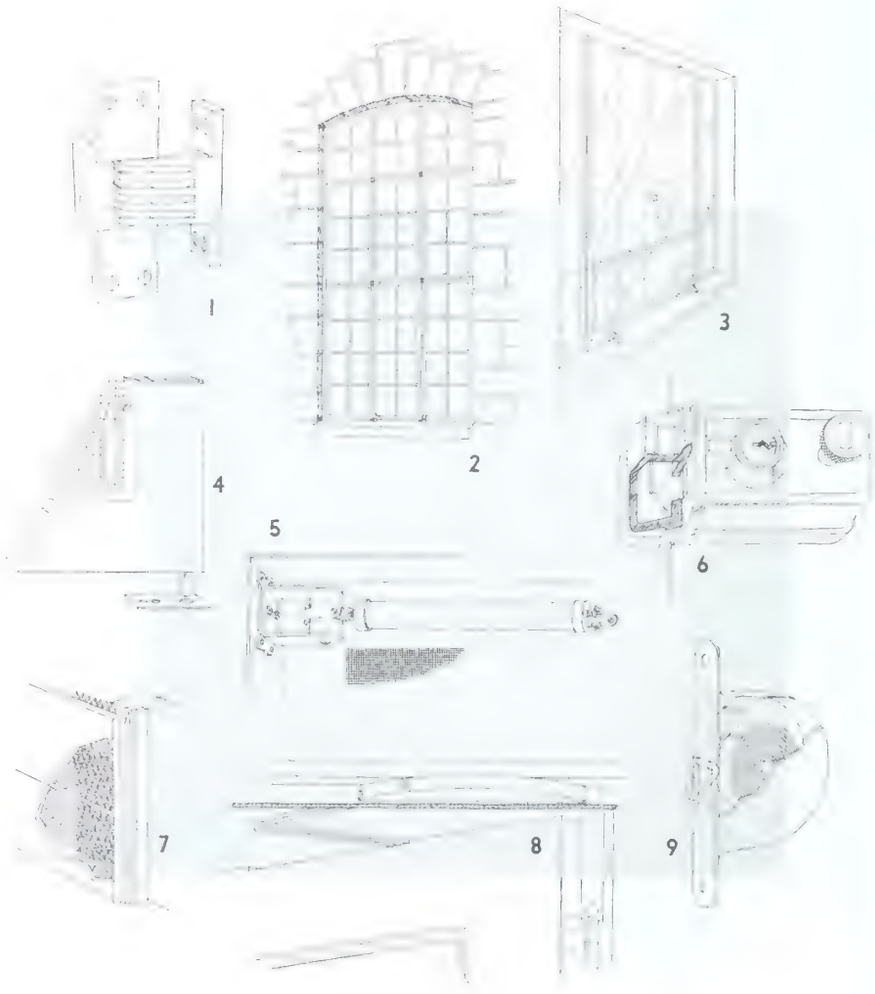


At left: windows, and screens, easy to open and to keep open

A. Roll your screens up in winter, down in spring, like window shades. Since rolling screens are installed inside the sash, they are [illegible] ful with out-swinging casement windows and, being protected from the weather, rain will not splash dust from the screens against the window panes. The drawing shows the guides that keep the screens in place. If pressure dislodges them, rolling the screen up and down will return them to their tracks. [illegible] compactly built of aluminum or bronze, are completely assembled at the factory. They are quickly installed and easy to operate. Made of rustless metals, they require no painting and will not swell, stick or decay. The modern design of these windows is said to admit more daylight. Kawneer. C. and D. If you have a casement window over a kitchen sink how can you conveniently open it, hold it open or shut it? The answer may be found in the use of casement window operators such as those illustrated in detail in the drawings adjoining the photographs of two living-room windows. Win-dor

At right: interesting new devices to improve the house

[illegible] sold as a unit complete with frame, casement sash, storm window, hardware and screen. Fenestra. 4. [illegible] door check. Corbin. 6. Especially developed for garages, this lock cannot be opened from either side without a key. It foils the thief who breaks through a window. Yale. 7. A metal molding for use around doors and windows is attached to a strip of metal lath, affording a tighter and more rigid job at these critical points. Milcor. 8. This almost invisible door closer is contained in the top of the door itself. Yale. 9. Sash balances do away with sash cords and [illegible]



without disturbing the storm sash. This type of window is especially valuable in cold climates and in locations exposed to high winds. In summer, the storm sash is readily removed and a window screen substituted, the casement being operated as before.

The steel sash basement window is an item which should not be overlooked. Although wood sash may quite properly be used in the rest of the house, this one point needs extra protection. A steel basement window, especially when glazed with wire glass, affords an extra measure of security. It is also better able to withstand the weathering and abuse which its ground-level position invites.

Screens have also been very remarkably improved. In many cases the manufacturers have succeeded in developing types which could be used inside the sash, rather than outside. This feature is, in itself, worthy of attention. Your house is designed to be architecturally harmonious in all its parts. The windows play an important part in giving the exterior an attractive appearance. Whenever possible this appearance should be preserved and the window sash should not be obscured by screens in the summer. Thanks to modern casement hardware and to the new types of screens, any window can now be screened on the inside leaving the appearance of the house just as it was meant to be.

Most modern screens, especially those which are supplied complete with their own frame, are made of some durable rust-resisting metal such as copper or aluminum. These are exceedingly strong and consequently do not develop bulges at the slightest pressure. They need not be painted and they cannot cause unsightly rust stains on the walls of your home. The frames are often of metal, such as aluminum, which combines strength with lightness and which can be made much narrower, and therefore less conspicuous, than the old type of wood frame. They need not be painted and are easily installed or taken down.

Another justly famous screen is the type which rolls up, in the manner of the common window shade. A great convenience of these screens is that they can be installed inside any type of window without making any change in existing hardware. They move up and down easily in guides at the sides of the window frame and when not in use during the winter may simply be stored, in place, on their own rollers. (See page 74 for further details.)

Space does not permit us to enumerate all the types of doors currently on the market, but many of these have been standard for so long and are so well known that it should serve the reader's needs if we speak only of some of the newer types.

In wood doors of the panel type, an important development is the production, on a large scale, of the kind of door which formerly could only be had on special order and at considerable expense. Made of such woods as genuine American walnut, and beautifully designed, these doors may now be obtained at much less expense owing to modern production methods. This applies also to wood trim, and to paneling in a variety of standard patterns. This means that many home owners who have heretofore denied themselves a paneled room or the distinguished beauty of natural wood may now find that



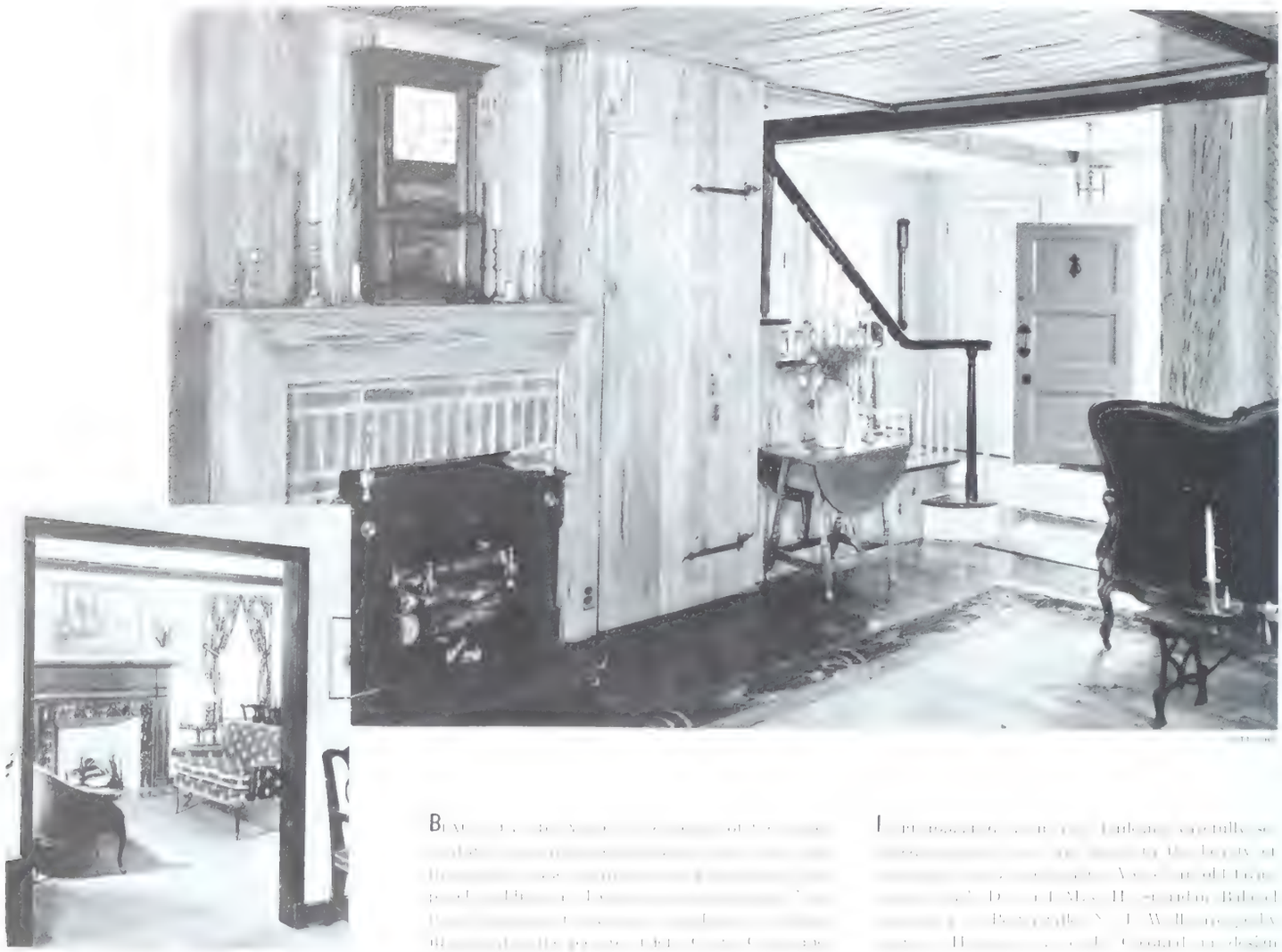
THE SHUTTING, back and forth, of most family cars places considerable emphasis on garages and garage doors. They should be designed to work without difficulty and should be durably constructed, so that continuous use will not cause loss of efficiency. The overhead type, illustrated above, and at the bottom of the page, may be operated electrically by remote control. Kimball



SNOW AND ICE in northern latitudes form barriers which have to be removed before the old type of swinging door can be opened. Modern doors do not open out and are therefore unaffected. Above are shown doors which fold, bellows-like, on smooth-running rollers. Formerly, sliding doors could only be used where space was available at either side of the opening. Richards-Wilcox



BOAT GARAGES, we might appropriately call the home ports of modern speed boats. The picture above shows how the overhead type of door looks when open. Aided by springs or counterbalances, this type door moves easily up or down on its tracks and locks securely when shut. Types used on boat houses afford valuable protection against waves as well as against intrusion. Stanley



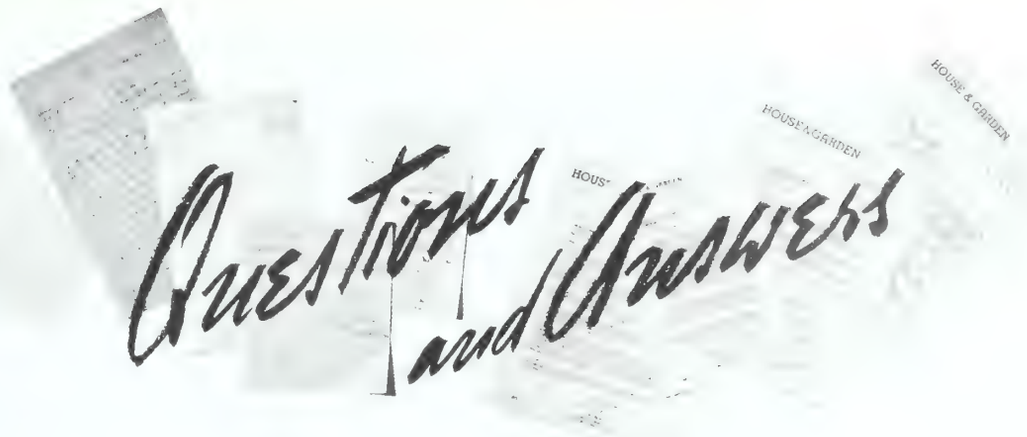
th[illegible] brought within the [illegible]

The so-called "flush" door is also well worth investigating. This door derives its name from the fact that it is composed of unbroken surfaces on both faces instead of being divided into panels. One such door has a core built up of strips which cross each other diagonally, as in a [illegible] crate, which makes for strength with lightness. Over this core is a sound-deadening and insulating material, the face of the door being composed of a plywood panel veneered with one of a wide assortment of rare and beautiful woods. Doors of this type may also be obtained with a surface of durable synthetic material; they are easy to clean and do not require painting.

On page 75 are shown some types of garage doors which represent a considerable improvement over the old swinging type. When open, these doors afford clearance to the full width of the opening, which is a considerable advantage when space is at a premium. The old type doors were, as a rule, rather difficult to open and close—especially when snow or ice formed a barrier in front of them. The new types of door, whether of the sort which [illegible] the wall on a track, or of the overhead type, are all noteworthy for their ease of operation and [illegible]

If you want maximum convenience, however, equip your garage door with one of the various remote control devices. The basic idea behind all of these is that no one likes to have to get out of his car, sometimes in the rain, to open the garage doors. Thus, with one of these systems installed, you drive up to a standard at the edge of the entrance drive and, inserting a key in a lock fixed at a convenient level, start an electric motor, in the garage, which opens the doors. Another type employs radio signals. A small transmitter in the car, controlled by a knob on the instrument board, sends out signals in special code which are picked up by an antenna buried in the driveway. These impulses actuate the operating mechanism in the garage. These, and other similar devices, can also be equipped to turn on the lights in the garage and along the driveway when the doors are opened. This feature is not only a convenience but may be considered as very good protection against a possible hold-up.

For selected manufacturers' booklets write House & Garden, Graybar Building, New York City



Colors from a Luna Moth

Will you suggest colors for a small sitting room with three west windows in a bay? My furniture is nearly all antique, and I should like something bright and gay. I am going to use wall paper. Last summer I saw at the seashore a Luna moth, the color apple green with touches of black, bright blue and Chinese red. I said then that I would like to do a room in those colors; do you think this small room would be pretty done in them? I have a number of mezzotints, English prints and etchings for pictures.

L. K. J., Sacramento, California

The colors of the Luna moth about which you speak sound most attractive. Nature can be depended upon to execute some beautiful color combinations. The colors in the moth wings could be applied to your room in this manner. The walls painted or papered apple green and the curtains bright blue, either striped with white or plain. The rug or carpet could be black and a side chair or two might be upholstered in red. Red could also be introduced in the accessories and I imagine that there is red in the English prints which you already have.

To Hang Tapestries

You have shown glorious examples of fine old rugs and tapestries in past issues of House & Garden, but my problem is how to hang them. Here it is in detail: A Chinese Oriental, seven feet by nine feet, weighing approximately 125 lbs. This rug must be hung, and I seek detailed information about how to go about it. The weight indicates that a strip must be attached to the back into which regular drapery pins may be inserted, but should the rod be of molding or of iron?

Mrs. L. K. S., Eastland, Texas

A rug as heavy as the one you describe would have to have a support at the top of it to relieve the weight. Our decorator suggests that you have a strong wood batten hung from the molding, or, if there is no molding, use plaster hooks. This batten should be as long as the rug is wide. Insert hooks in the batten at six-inch spaces, so that the rings and hooks will match up evenly. Then hang the rug to the batten. With this arrangement the rug and the batten will be removable, if you should desire to take them down.

Refinishing Antiques

By very good fortune I have found and now possess three very fine antiques of Louis XV design: a love seat, an arm chair and a straight chair. Will you be so good as to advise me what treatment I should give the pieces in restoring them? The gold leaf is in perfect condition on the love seat and the arm chair, but it has been entirely rubbed off the small chair. I want the gilt cleaned of dirt but I do want to retain the appearance of age that the gilt now has. Can you tell me what to do about that?

Will you tell me whether I should apply gilt to the small chair or leave it as it is? The wood seems to be a white mahogany.

Please advise me also as to what material and color to use to upholster the pieces; should they all be done in the same pattern of material? I am going to use them as a group in a large living room, the walls of which are periwinkle blue, with a sand colored Chinese rug bordered in a deep blue.

D. P. R., Wilson, North Carolina

Our decorator does not advise your refinishing your small French chair in gilt yourself, as this requires expert care. It would be much safer to have a good cabinet maker and refinisher do the job.

This small chair would look attractive if you finished it in antique white. This can be done by applying a coat of white paint and antiquing it with a glaze of burnt umber and black. Then rub the wood down. Another coat of paint and glaze should then be applied, and that rubbed down. If you feel it necessary another coat can be put on and that too rubbed down until you have the desired effect.

The chairs can be upholstered in a lightweight damask in a light shade of blue with rose, beige or green in the pattern. The love-seat could be done in a different design. A larger pattern could be used on this piece of furniture. A sand colored motif running through a light periwinkle blue would be an attractive color combination for this material.

To Clean Flat Finish Paint

My house man does not know how to clean flat finish paint satisfactorily, and I am not sure how to do it myself. Perhaps some one in your Reader Service can tell me the best method to use.

H. M. F., Peapack, New Jersey

For a flat finish oil paint on wood you can use plain soap and water with a little ammonia. It would not, however, be advisable to use water alone on painted plaster walls.

Fireplace Drafts

I have a fireplace with very peculiar habits. If the fire is built at the front of the grate, which is placed just back of the gates, there is smoking and a very slow flame. If, however, we build the fire at the rear, the fireplace seems to handle the smoke very well, none of it puffing out into the room, and the fire burns briskly except on muggy days, when it burns more slowly. The fireplace is about 20 inches deep, 40 inches wide in front, and 34 inches high. When the fire is built at the rear, the heat output is pleasing, and the flame seems to burn even better right next to the back brick lining; the draft seems to be better there. Can you tell me what is the cause of this condition?

S. T. J., Los Angeles, California

Our Building Department tells us that a cranky fireplace is sometimes caused by the flue being too small to create a proper draft. In your case, however, it seems more likely that the fireplace is somewhat shallow for its width and height. An expedient which is often helpful in such cases is to fix a metal or heat-resisting glass plate, about six or eight inches deep, across the top of the fireplace opening. This will often insure a better draft under the fire where it is needed and thereby help to eliminate annoying smokiness.

(*Continued on page* 109)



GUDRUN CARLSON



Cottage by a Fjord

Nestled among rocks and trees on the shores of the Oslofjord in Norway is the summer cottage of Mrs. Gerd Heftye-Jacobsen. Its close relationship to the landscape is dull red stucco walls, bluish gray roofing paper and slate color trim, accented by greens, browns and yellows, all surrounded by Lawson's Dwarf Pines and rock flowers. Norwegian sandstone covers the walks, the steps and porches and serves as floor for the enclosed [illegible]. From this structure one may look out on the fjord or be subject to the varying elements.

The interior carries a theme in its simple [illegible] walls and built in beds are Norway pine with trim in yellows, browns, greens, blues and old [illegible] paint from which the bed [illegible] is framed with its blue [illegible] flowers [illegible] in the moonlight nights.

Equally colorful is the kitchen with its Norwegian peasant furniture [illegible]. Here the [illegible] of copper, pewter and china is set [illegible] of [illegible] walls.

PUBLIC LIBRARY









PAEONIA LUTEA



P. MACROPHYLLA

PROFESSOR of PEONIES by Alma Mailman

On the campus of a hill-top [illegible] Hamilton [illegible] near Clinton, New York, and [illegible] doubtedly the largest collection of Peony species and [illegible] twenty years of loving and painstaking cultivation on the [illegible] Dr. Arthur Percy Saunders. The Peonies occupy scarcely four acres of a long, narrow strip of land, spoken of affectionately as "the ribbon" by all those who know it.

The Peony season [illegible] about the middle of May when the first buds begin to show color, and it would be an unusual May indeed, if some awed visitor did not exclaim, "Dr. Saunders, how *do* you get your Peonies to bloom so early?" And the answer is, naturally enough, "Because I have early blooming Peonies." The *Mlokosovitchi-tenuifolia* hybrids start around the fifteenth of May. *Mlokosovitchi*, which grows wild in the Caucasus, is the only yellow herbaceous species, and therefore the Peony-hybridizer's only chance of getting yellows into the hybrid strains—an ambition not as yet realized. When crossed on *tenuifolia*, a species native to the Crimean region in Southern Europe, we find interesting variations from the reds of the female parent. The plants are tallish—taller, in fact, than either species—and bear a nice, though rather narrow range of cherry pink and rose pink blooms, together with a few not very good dark reds and crimsons.

There are now from eighty to a hundred hybrid strains in existence on the ribbon: a good many are poor, and some actually freaks, as in the case of poor *Mlokosovitchi-Woodwardi*, an unhappy looking and perfectly ridiculous little plant, which never opens its buds, has no stamens, and never sets seed. For our purposes here, however, we shall discuss just five strains, these being the most distinctive and the best material so far out of the hybridizing experiments.

Albiflora, the common Chinese Peony found in almost every garden, and *macrophylla*, a species native, like *Mlokosovitchi*, to the Caucasus, was a cross that took fairly well, there being about four hundred of these hybrids on the ribbon. The *albiflora-macrophyllas* begin at about the same time as the *Mlokosovitchi-tenuifolia* hybrids, and continue to bloom until around June 10th. They bear, for the most part, large, single Peonies, white, with some creamy whites and light pinks. Chalice is distinctly the finest of them, a tremendous single white Peony, easily eight inches across and centered with an immense number of very long, yellow, tasseled stamens. With her great crêpy petals laid back, exposing the brilliance of her yellow center, it would be difficult to find any bloom to equal Chalice in beauty of form, stature and general grandeur of style.

The *albiflora-coriacea* hybrids, of which there are only eight, bloomed for the second time in 1934. The *coriacea* species, native to Spain, is extremely rare in cultivation, and the one lone plant of it on the ribbon is probably the only one in existence in the United States. The hybrid plants are dwarf, and produce rather small, star-shaped flowers of a particularly lovely and very new shade of lilac white. Their unusual star-like form, together with the extraordinary delicacy of their coloring, made them a favorite last year.

The *albiflora-officinalis* strains begin to bloom with the Tree Peonies around May 20th. Unlike the *officinalis* species, which is rather sprawling and small, the hybrid plants are tall, with thick, straight stems and enormous heavy leaves. The blooms run (*Continued on page* 106)



COLLECTING SILVER OLD AND NEW

In the exciting game of collecting silver . . . and in the quest for just the right piece, we constantly test the quality and line of the old pieces reflected in those made today. Traditions at times have gotten mislaid and the result that genuine Georgian hallmarks and popular present-day marks may fraternize without causing [illegible]. Here are some silver vignettes, old and new, and point to characteristics handed down intact for two hundred years.

GROUP A: The interesting [illegible] spout pitcher, removable rim with shaped edge made in Boston, about 1770, by Daniel Henchman; it is from Robert Ensko, Inc. George II coffee pot distinguished for its simple elegance, London, circa 1754: I. Freeman. The graceful sauce boat is one of a pair by William Justin, London, 1750: Peter Guille, Ltd. The contemporary pieces are, left to right: Towle's bowl with rim and base discreetly ornamented from Udall and Ballou. Reed and Barton's attractive shell shaped cake tray has been influenced by 18th Century design. A new dish with petaled rim resembles a flower, made by R. Wallace and Sons: Ovington

GROUP B: The Lunt Silversmiths remain staunch to Early American traditions in their bowl, sugar and creamer: Brand Chatillon. Peter Guille presents one of a pair of covered butter dishes by J. Thompson, London, 1793. George III cream pail from the same house

GROUP C: The pear shaped George III coffee pot is from the Park Curiosity Shop. Watson's center piece is from Altman. Severely plain bowl by Alvin, and Gorham's large dish, inspired by an old Irish design are from Black, Starr & Frost-Gorham. Jeremiah Dummer of Boston created the candlestick in 1690: Robert Ensko. The cream jug is Irish, mid-18th Century: I. Freeman



HOUSE

A





green. Accents in this cool scheme are the red and white oleander chintz used on the chairs, the cedar green satin covering the sofa, and the white accessories. Formality is the keynote of the dining room at left. Wall paper

Gardening Activities

for the merry month of May

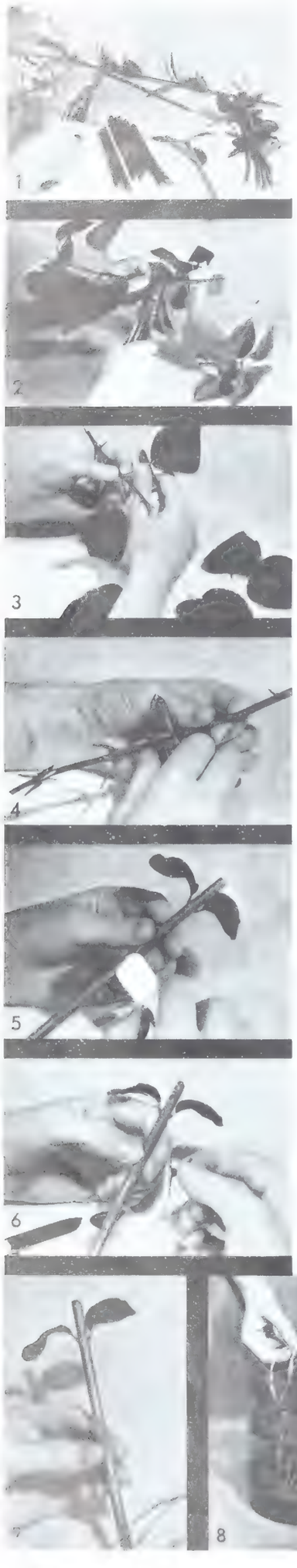
It is [illegible] seedlings of practically all kind should have abundant light from the time they are [illegible] really above ground, in order to develop into stocky, robust plants. Full direct sunlight is not necessary—probably it is [illegible] less valuable than the [illegible] light reaches them from the [illegible] sky. Most of the light should come from overhead [illegible] rather than the sides to avoid "pulling" the plants. In full [illegible] to admit [illegible] plenty of [illegible]

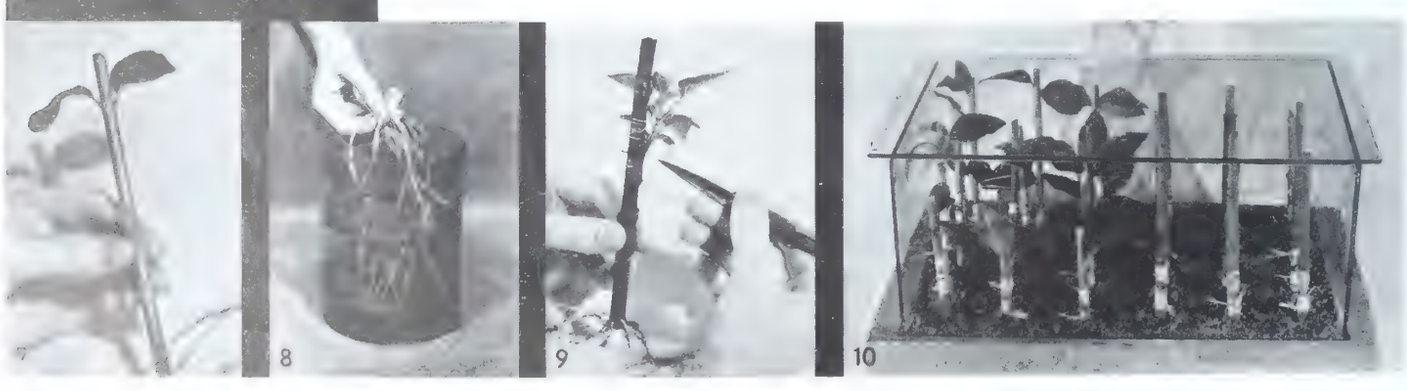
At this time of year when plants are growing strongly, it is important to keep all types of vines well tied to their supports so that the new growth will be kept going in the right direction. If you don't do this, some of it will get out of hand and the soft growth be easily injured when you start to straighten it out

The best sort of support for Peonies and other clump-forming plants of moderate height is one form or another of those metal rings which, supported by stakes, encircle the whole cluster of stalks a foot or so above the ground. These rings should always be put in place while the growth is still low, thereby avoiding all chance of early damage to the soft, easily broken [illegible] The stalks will [illegible] the rings

Wise gardeners carry pencil and notebook with them at all times when poking around in their own or others' plantings. This is the one and only way to make sure of keeping a record of that superb variety of Tulip in Mrs. Blimp's garden which you simply must buy next fall. Don't trust to your memory in such matters [illegible] Get the name down on paper instantly, and then keep the paper where it can't be forgotten. Never tuck away such notes in some "safe place"—it's pretty sure [illegible]

Daffodil foliage isn't especially inspiring after the flowers have gone by, and neat-minded people often run the lawnmower over it while still fresh and green. This really ought not to be done, for Daffodil bulbs must go through a "ripening" period. This can occur only when the leaves are left until they brown





The photographs on this page illustrate various steps in the propagation of Lilacs by budding them on Privet cuttings as the stock wood. All were taken at the Brooklyn Botanic Garden under the direction of Montague Free, Horticulturist. 1. Preparing a batch of Privet stock to which the Lilac buds will be attached. 2. First steps in preparing the Lilac buds. 3. Next the leaves are cut off cleanly a short distance from the wood. 4. With a sharp knife each bud is removed from the "bud stick", with the stub of its leaf stem and a small shield of bark attached. 5. After a "T" cut has been made in the bark of one of the Privet sticks its edges are loosened from the wood with the thin end of the budding knife handle. 6. The bud ready for insertion. 7. Here the bud has been placed ready for tying. 8. Strips of raffia grass softened in water are used as tying material. 9. The tie is made firmly but not too tight, holding the bud close against the Privet wood under the bark until the two surfaces have grown together. 10. Budded cuttings set in sand for rooting in a glass-enclosed case

Table d'hôte or à la carte





TO PLEASE A FAVORITE GUEST

It will be "table d'hôte" when the family gathers 'round the mahogany for dinner tonight. And the first adventure into the land of good eating will be the soup—ready in the proverbial "minute or two" if it's Campbell's.

Tomorrow, the fancy of a favorite guest is to be pleased, at lunch perhaps, or supper, or at dinner itself. A whisper, a nod, a word—and the favorite soup appears just as quickly—"à la carte." And how good it is!

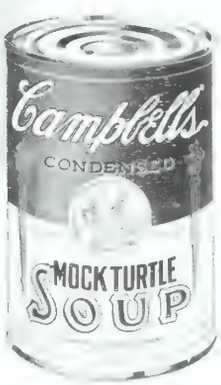
Which of the Campbell's famous 21 shall it be? Cream of Mushroom? Consommé? Chicken? Or one of the more substantial soups, such as Vegetable, or Chicken-Noodle, or Mock Turtle, or Vegetable-Beef?

Whichever it is, you will find it to be the "last word," the proud result of 38 years' uninterrupted experience in fine soup-making.

The particular soup for the particular occasion, or guest—it's waiting—and almost ready—on your pantry shelf.

Campbell's Soups

21 KINDS TO CHOOSE FROM





FOR A BRIDGE LUNCHEON



At the family dining-table

STRAHAN WALLPAPERS



Know the *simplest* way to redecorate a room?

THERE are numerous ways to redecorate. You can buy new furniture and new drapes. You can rearrange or recover furniture. But the simplest way — *and the least expensive* — is to concentrate your decorative effort on the walls. The rest of the room will take on new character from them.

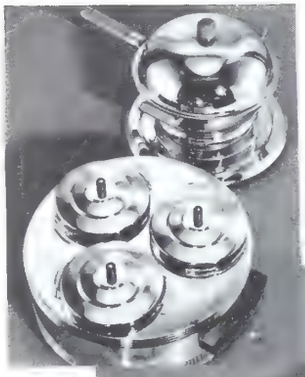
Strahan's new pattern, No. 7271, was designed for just such a function. Of itself, it provides a means of completely redecorating a room without disturbing its present furnishings. *Available in two colorings against white, grey and green against white, grey against silver, and white and grey against blue.*

THOMAS STRAHAN

Company

415 Eighth Avenue

Showroom: 1 Sutton Square, Atlantic Ave.













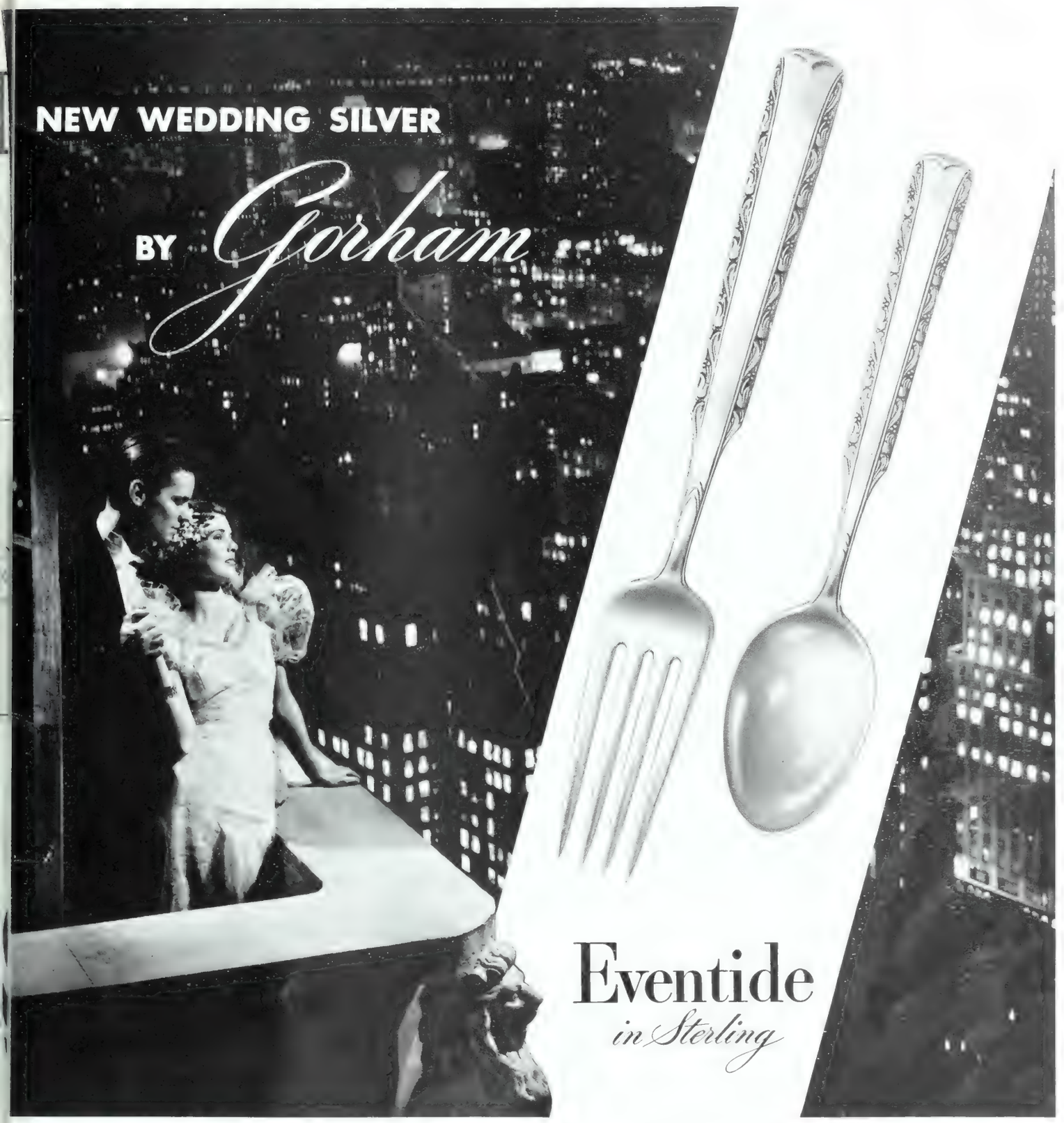
SUNDAY SUPPER

(CONTINUED FROM PAGE 66)

ELECTRICAL appliances at their best. Smart chafing dish, above, made by Manning, Bowman shown with Chase Brass & Copper round food warmer: Both from Hamacher-Schlemmer. Warmer is Manning, Bowman's model from Lewis & Conger.

SHOWN at right, Manning, Bowman's coaster electric toaster and matching waffle iron in Ebonized finish, from Lewis & Conger. Large Griddle-Electric, supplied by Ecko Products & Manufacturing Company, Inc., Hamacher-Schlemmer.

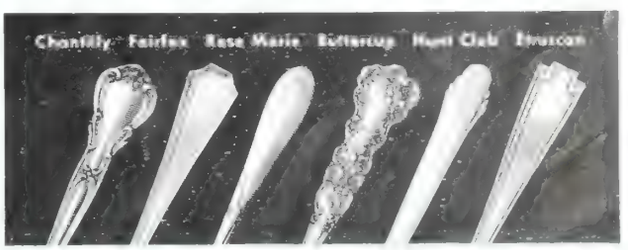
LEFT, silex coffee maker prepares coffee without boiling. Waters-Genter's Toaster-Roaster Bowl. Hamacher-Schlemmer. Below, two new items from General Electric Hot Point Gem Box Cooker and Hot Potato Baked Server. Lewis & Conger.



Commended to Young Brides because it is

UNFETTERED BY TRADITION
BRILLIANTLY CONCEIVED
THE PRODUCT OF THEIR OWN SPIRITED AND INFORMED TASTE IN LIVING

Young modern that you are—your table silver should reflect the bright new grace that is yours! • Eventide is designed for you. • The hand of a Gorham craftsman modeled it in swift modern lines—then touched it with a rich floral motif. Smart for "little dinners"...formal for grand occasions! • Each knife, each fork, each silver spoon has that rare precision of weight and balance which sensitive finger tips identify with Gorham. • Start your Eventide set with a service for four or six persons ...It can be added to, even one hundred years from now. Get illustrated price lists on Eventide or any Gorham pattern from your jeweler or the Gorham Company. Providence, Rhode Island... *since 1831.*



WEDGWOOD



Wedgwood

THE NEW

Praze Design

THIS new pattern — in Bone China — is truly traditionally Wedgwood in character and the delicate tracery of a Greek Arabesque decoration, on a ground of green enamel, gives the effect of superb richness. Because of its classic motif it is charmingly suited to adorn a table for formal entertaining. It is a brilliantly beautiful pattern and may be purchased from open stock in leading shops.

Upon request we shall be pleased to send you a copy of our illustrated booklet

Josiah Wedgwood & Sons, Inc.
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162 FIFTH AVENUE · NEW YORK

(WHOLESALE ONLY)

Potteries: Etruria, Stoke-on-Trent, England

Mark on Jasper, Basalt, Queensware, Etc.
WEDGWOOD

(CONTINUED FROM PAGE 88)

soup pot the dishes recently under a very hot broiler and watch carefully. As soon as the cream is lightly browned serve at once.

GREEN KERN CONSOMMÉ FOR EIGHT

Green kern is a Greek product. It is a whole grain and it looks like a cross between brown rice and barley. That's all I know about it except that it is delicious. Melt 4 tablespoons of butter in a small frying pan and add 3 tablespoons of the green kern. Stir with a spoon and cook until the kern is a golden brown all over. Open 1 can of beef consommé and heat it. Add the browned kern from which you have drained the butter. Simmer for five or six hours or until the grain bursts open like rice does when it is cooked a long time. It is necessary to add hot water from time to time. When it is cooked let it boil down almost dry and add it to 4 or 5 13-ounce cans of beef consommé which you have heated separately. Serve very hot.

HOT CHICKEN BROTH FOR EIGHT

The next time you serve hot canned chicken broth try adding just before serving a few very thinly sliced spring onions and some very thin slices of canned Chinese water chestnuts.

JELLIED CONSOMMÉ OR CONSOMMÉ FOR EIGHT

On a hot day try this. Open several cans of jellied soup and put it in ice cold cups. Just before serving, sprinkle over each cup 1 teaspoon of frozen pearl onions. To freeze them, drain well [illegible] and put a piece of [illegible] paper. Put this paper directly on the bottom of ice freezing compartment for an hour or two.

CREAM OF SORREL SOUP FOR EIGHT

Sorrel soup is very delicious but in this country, but it may be found in cans imported from Europe in some French food specialty shops. The following soup is delicious made of the canned variety. Empty the contents of 4 cans of clear chicken broth into an enamel double boiler. Bring to a boil directly on the fire and add slowly 4 level tablespoons of farina. Cook over water for at least fifteen minutes, then add 1 cup of milk and salt and pepper to taste. Then add a 14-ounce can of purée of sorrel and stir well until heated through. When ready to serve the soup, beat the yolks of 4 eggs with 1 cup of cream and add it slowly to the hot soup, stirring continuously until it thickens. Serve immediately.

CREAM OF ONION SOUP FOR EIGHT

Chop very fine 8 white onions and brown them slowly in an enamel pan in 4 tablespoons of butter until a light golden brown. Then add 3 level tablespoons of flour and continue to cook together for several minutes, stirring well. Then add slowly 4 13-ounce cans of chicken broth previously heated, and continue simmering until thickened. Then add the contents of 1 [illegible]-ounce cans of strained peas (the kind prepared for babies). Stir well until well mixed and heated. Remove from fire and add 2 teaspoons of caraway seeds and cool. Now make some tiny crisp fried croutons in the usual way. Now empty the contents of 2 bottles of sour cream into the top part of an enamel double boiler and stir into it gradually the cool, not hot, pea soup. When well mixed, place the double boiler on fire and heat gradually, stirring continuously until hot. Taste and add salt and pepper (freshly ground) and a few more caraway seeds. Serve if possible in little individual earthenware covered dishes and pass the croutons separately.

KIDNEY BEANS IN RED WINE FOR EIGHT

Chop very fine 4 small shallots and 4 white onions. Brown them slowly in an enamel pan in 4 tablespoons of butter until a golden brown. Then add 2 cups of red wine and simmer until reduced one half. Open 4 13½-ounce cans of kidney beans with pork, and add them to the wine. Stir carefully and simmer for fifteen minutes or until the juice is quite thick. In the meantime prepare 2 teaspoons of finely chopped parsley or, better still, chervil. Also slice 2 French rolls in quarter inch slices and fry them in butter until crisp and brown. When ready to serve, add 4 tablespoons of good Madeira wine, 2 teaspoons of Worcestershire sauce and a good lump of butter to the beans. Stir lightly until the butter has melted, and serve piping hot in an earthenware dish. Sprinkle with the parsley or chervil and garnish with the croutons.

KIDNEY BEAN SOUP FOR EIGHT

Proceed exactly as for kidney beans in red wine. When the beans are cooked, mash them through a fine sieve, juice and all. Also dissolve 4 teaspoons of beef extract in 4 cups of boiling water. When completely melted add it to the purée. Stir well, place on fire a minute or two to simmer, then pass the whole through an even finer sieve. Heat gently, add more salt and pepper if necessary, and serve in individual earthenware covered casseroles, if possible. Pass the fried croutons separately.

ASPARAGUS WITH HARD-BOILED EGG AND BUTTER SAUCE FOR EIGHT

Hard boil 6 eggs. While they are cooking open 3 1-pound, 3-ounce cans of green asparagus, put them in a colander over boiling water and cover and heat by steaming. Melt a cup of butter slowly without allowing it to bubble, and when the eggs are well cooked plunge them in cold water a second and peel immediately. With a fork, crush the eggs into medium fine pieces and pour over them the butter. Salt and add plenty of freshly ground black pepper. Place the hot asparagus on a hot platter and put the egg mixture over the tips.

TURNIPS IN MUSCATEL FOR EIGHT

Peel and slice 16 white tender turnips. Put them on to boil in cold water

(Continued on page 92)

HEADSTART TO HAPPINESS!



Now's the time and here's the car to make your dreams come true . . . The Buick CENTURY Series 60 Convertible Coupe, $1135 list at Flint, Mich.

YOU know a straight white road where the new leaves wait to hisper in the breeze of your assing.

ou know a pretty girl with ughter-ready lips, and an eager- ess to taste the fresh caress of a oft spring night upon her cheek.

ake your pretty girl, and on that oon-splashed road let the Cen- ry tell its own quiet-voiced story power and steadiness and even- eeled comfort.

eel the surge of its take-off, the moothness of its swing into speed. ample the swerveless firmness its tiptoe hydraulics, its instant responsiveness to your hands on the wheel. Test the perfect balance of it, unspoiled by jerk, shiver, strain or rubbery jumpiness—and find a motoring thrill that needs no touch of hazard to give it spice.

Not long since the winds were howling and the roads were glazed with ice. Now you have spring nights, clear roads, a headstart to the happiness that should be yours this summer in a Buick Century.

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$765 to $1945 are list prices of the new Buicks at Flint, Mich. Standard and special accessory groups at extra cost.

Buick 8

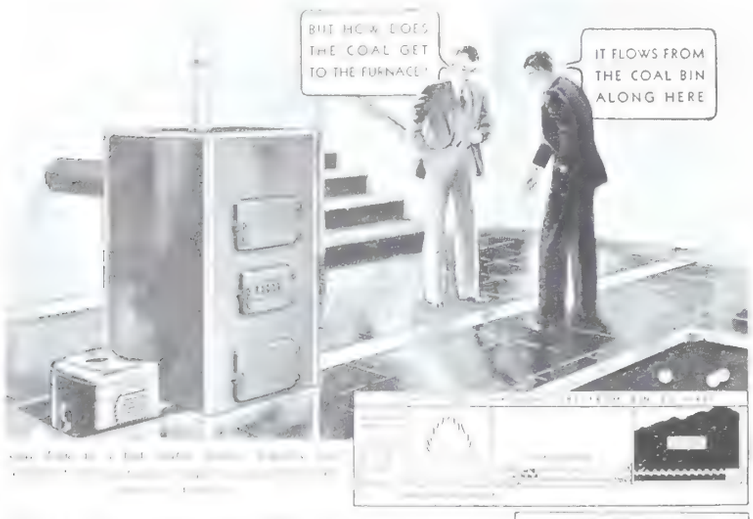
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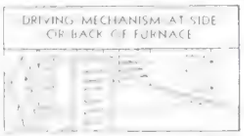
● "The Invention of the Year" . . . this latest self-firing Iron Fireman automatic coal burner which feeds coal from bin to fire as conveniently as other installations handle liquid or vaporous fuel. So automatic is this newest Iron Fireman that the coal is not seen after it is delivered into the bin. Just set your Iron Fireman automatic controls for time and temperature . . . Iron Fireman *Coal Flow* does the rest, saturating your home with a luxurious steady warmth which you never thought possible with so little effort and at such low fuel cost.

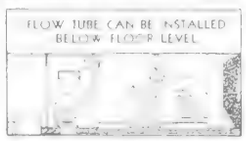
Like all Iron Fireman burners, the *Coal Flow* uses inexpensive sizes of coal. In addition, Iron Fireman achieves combustion efficiencies fully as high as liquid or vapor fuels. This high heating efficiency combined with low fuel cost enables Iron Fireman to cut fuel bills from 15% to 50% over hand-firing and from 25% to 75% over other forms of automatic heating.

You can buy a *Coal Flow* model for as little as $10.72 a month with a small down payment; standard hopper models for as little as $8.97 a month.

Ask your Iron Fireman dealer to show you the new *Coal Flow*. He will survey your heating system and make a report upon the type of installation you should have; the results it will bring; what your fuel bill should be; and the convenient monthly terms on which you may purchase.

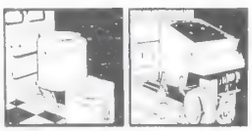








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(CONTINUED FROM PAGE 90)

containing a few drops of lemon juice. Boil for five minutes, then drain and pour over them 1 13-ounce can of clear chicken broth. Cook gently until tender, not mushy. Melt ¼-pound of butter in an enamel pan, and stir into it 1 good tablespoon of prepared mustard and some freshly ground pepper. Drain the turnips not quite dry, put them in the mustard and butter and toss them around gently so as to coat well with the sauce, but avoid breaking the slices. Do not put back on fire, sprinkle lightly with a little very finely chopped parsley or fennel tops and serve at once with broiled lamb chops or steak.

BRAISED CELERY FOR EIGHT

Remove the outer branches from 16 stalks of celery and cut off the leaves, making the stalks all the same length. Wash very carefully, pulling the branches slightly apart and letting the cold water run through, to be sure to remove all sand. Remove as many of the strings possible by scraping each stalk and dry well on a tea cloth. Place the stalks side by side in an oblong pyrex dish that will hold them all and which has been well buttered and rubbed with salt and freshly ground pepper and dot well with ½-pound of butter. Squeeze a few drops of lemon juice over all and pour over the celery 3 cans of clear chicken consommé. Now butter copiously on both sides enough white paper completely to cover the dish. Press the paper to the edges of the dish, and put in a moderate oven to cook slowly for at least two hours. Watch carefully, and when the juice begins to caramelize around the edge of the dish, remove the paper, [illegible] and put the dish on the top of the stove over a low flame and stir it gently to melt it into the bouillon. Heat it once or twice, replace the paper and continue to cook until the celery is tender through. If the juice should cook away too much, add a little more bouillon. The celery should be very tender when done and well caramelized, with plenty of rich brown juice still left in the bottom of the dish. Sprinkle lightly with finely chopped parsley and serve at once directly in the dish in which it was cooked.

BRAISED ENDIVES WITH MUSHROOM SAUCE FOR EIGHT

Remove the outer leaves from 16 Endives, wash well, pulling the leaves slightly apart, shake and dry quickly on a teacloth. Proceed exactly as for braised celery. To make the sauce, first grate 1 cup of parmesan or gruyere cheese. Melt 4 tablespoons of butter in an enamel pan and cook in it until a golden brown 1 white onion and 1 carrot, which have been chopped very fine. When browned lightly add 6 level tablespoons of flour and cook together for a minute or two, then add 2 medium cans of cream of mushroom soup and stir well until thick. Place in double boiler to continue cooking a while. A small bay leaf may be added if you like the flavor, but must be removed when you are ready to serve the sauce. When you are ready to serve the endives, add the grated cheese to the sauce and stir until well mixed. If the sauce is too thick add a little cream. Serve the endives directly from the baking dish and pass the sauce in a separate bowl.

CHILLED MOLD OF FRUIT FOR EIGHT

You will need for this an oblong quart and a half mold measuring about three and a half inches deep by four inches wide by nine and a half inches long which has a tight fitting cover; a cream-freezer tray from the refrigerator from which you must remove the dasher. Open and empty into separate bowls a 1-pound 14-ounce can of halved and pitted apricots, the same sized can of fresh prunes, which must be pitted carefully so as not to spoil their shape, 2 8-ounce cans of halved pears, and a 1-pound 5-ounce can of pitted red pie cherries. You will also need 3 ripe but perfect bananas. Line the mold with heavy waxed paper, leaving enough extra on the sides to fold over and cover the fruit when you have packed it into the mold in the following manner. Start by putting a layer of apricots cut side up in the bottom of the mold. Place a red cherry in between each apricot. Next put a layer of pears cut side up, tuck more cherries in the crevices and then add a layer of prunes and a layer of cherries. Now peel the bananas, split them down the middle and cut in one and a half inch lengths. Stand them up around the mold side by side, cut side in, and fill in the rest of the mold with more fruit, leaving the apricots to cover the top; but this time put them cut side down. Fold the waxed paper over, butter the edges of the mold, cover with another piece of paper and place the cover on securely. In packing the fruit, enough of their juice should cling to them so that they are surrounded with juice when packed, but if you find this is not the case then add a little of each juice before sealing. Spill a little water on the bottom of the ice compartment and place the tray on it, or pack in ice with a little rock salt for about four hours. The fruit should be very cold, but it does not freeze stiff. Now put ½ cup of each fruit juice in a pitcher, mix together and chill well. When ready to serve the fruit, put 2 generous tablespoons of red raspberry or currant jelly in a bowl, break it up lightly with a fork and pour over it 2 tablespoons of Framboise liqueur or Kirsch and add the chilled juice. Unpack the fruit, turn it out carefully onto a cold platter and serve at once accompanied by the sauce and a plate of lady fingers.

CRÊPES AUX ABRICOTS FOR EIGHT

Make the batter for the crêpes several hours before you will need it and place in refrigerator, well covered with waxed paper. Sift 1 cup of flour into a bowl. Make a hole in the center and break 2 eggs into it. Also add a pinch of salt, 1 teaspoon of granulated sugar, and a little bit of milk. Beat with a spoon until smooth and add gradually one cup of milk. Then add 1 teaspoon of Kirsch and 1 teaspoon of Maraschino liqueur. If you haven't these, replace them with two teaspoons of vanilla.

Now chop fine 1 can of walnuts. Open a 1-pound 4-ounce can of first

(Continued on page 95)

AROUND THE CLOCK WITH NATIONAL DISTILLERS



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IF YOU want a safe guide to good liquors, rely upon the one presented here, made up of National Distillers brands. From it choose the ryes, bourbons and gins to mix delicious cocktails... the wines united precisely to each dinner course and your individual taste... the liqueurs, brandies and cordials to invite friendliness and well-being after the coffee. Experience will prove it is to your advantage and enjoyment to serve National Distillers brands upon every occasion.

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Paris IN Spring

UNDER a sky of tender blue, the Tuileries Garden is bright with children. . . . A slim flower girl offers you a fragrant blossom for your coat. . . . It's springtime in Paris.

While gentlemen sip coffee and read their morning papers in the new-minted sunlight . . . or loiter by old book-stalls on the Seine embankment . . . the feminine mysteries of hat and glove, scent and shoe and dress, are under animated consideration in a hundred exquisite little shops between the Place Vendome and the Arc de Triomphe.

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CAN DU JOUR

(CONTINUED FROM PAGE 92)

ality pitted and halved apricots and in them well. Put them through a ve. Cream 3 tablespoons of butter d stir into it 3 heaping tablespoons good apricot jam and the chopped ts. Now butter well an oblong pyrex h sufficiently big enough to hold 16 led-up crêpes side by side. Put the lp in an enamel sauce pan and add up of sugar and ½ cup of water. mmer gently for a few minutes to lt the sugar. Now make the crêpes, follows:

Heat a six-inch frying pan and inkle it with salt. Scour it out with piece of paper and wipe clean. Heat pan and add a small piece of butter l tilt the pan so that the butter runs over the bottom. Pour a small quanty of the batter in and tilt the pan mediately, so as barely to cover the ttom of the pan. Don't put too much at a time, for the crêpes must be per thin. When it is brown on one le toss it over on the other, and when is brown on both sides place it on a t plate in a low oven to keep warm ile you make the rest of the crêpes. hen they are all made take one at a ne and spread some of the jam and t mixture on them, roll them up and ace them side by side in the pyrex sh. Spread a little soft butter over ch one and place the dish in the oven ile you finish the sauce. Reheat the lp and add several tablespoons of and Marnier liqueur to flavor it. ur some of the sauce over the pankes and increase the heat of the oven. soon as the sauce on the pancakes bbles remove from the oven and serve once accompanied by the rest of the uce in a little bowl.

PINEAPPLE UPSIDE DOWN CAKE
FOR EIGHT

There is nothing very new about this cipe, but it is a great favorite. Open 4-ounce can of whole pecan meats. elt ½ cup of butter in a large oblong ke tin measuring about fourteen inchby nine inches by two inches deep. dd 2 cups of light brown sugar, 1 tabloon of brandy and stir over low fire ntil melted. Cut 10 slices of pineapple in half and arrange them in rows evenly over the bottom of the pan. Then place the nuts here and there. Now make the following batter. Cream ½ cup of butter with 1 cup of sugar until light and fluffy. Beat 3 eggs well, add to the butter and sugar and beat well. Sift 2½ cups of flour with 4 teaspoons of baking powder and ½ teaspoon of salt, and add it alternately with ¾ cup of milk to the first mixture. Add 2 teaspoons of vanilla and beat well. Pour over the pineapple and bake in moderate oven about three-quarters of an hour. Turn out onto a hot platter, pour a little heated brandy over the cake, light it and send to the table blazing, accompanied by plenty of thin cream

COCONUT AND MANDARIN SURPRISE
FOR EIGHT

For this dessert you will need two molds of the same shape, one smaller than the other. The big one should hold a quart and the small one a pint. Make 1 quart of orange jello as per directions on packages. Pour 1¼ cups of it into the big mold and place on ice to set firm. Be sure that the mold sits evenly so that the jello will be of uniform thickness. When firm fill the small mold with chopped ice and place it in the center of the big one. Now pour into the space between the two molds enough jello to fill the space within three-quarters of an inch of the top of the big mold and place mold back on ice. When this has set firmly empty out the ice from the little mold and fill partially with warm, not hot, water. This is to enable you to remove the small mold without spoiling the jello lining. Now open two 6½ ounce cans of mandarin oranges. Drain well and pour over them 2 tablespoons of Grand Marnier liqueur. Also open 1 can of moist coconut (¼-pound size). Mix the coconut with the fruit and fill the cavity in the jello to the level of the jello. Then completely fill the rest of the mold with the rest of the jello and put in refrigerator to set and chill thoroughly. When ready to serve dip the mold in hot water a second and turn out onto a pretty plate.

MORNING GLORY

(CONTINUED FROM PAGE 65)

ould be given to produce the maxium size of the flower.

Such, to us, are the essential growing ules; but with them, we confess, we o not attain the giant blossoms of ight or nine inches diameter, common n Japan; ours are from five to nearly even inches across; but such extent of uch glorious beauty as they possess is reath-taking enough for us!

This carelessness, I suppose, would e heresy to true Japanese Morning Glory lovers; their favorite way is to row them in pots by a more or less laborate system; they prune usually to single vine, gradually shifting the oung plant to a larger and larger pot p to six or eight inches, meanwhile iving richer and richer liquid fertilizer n definite proportions until a short ime before a bloom opens, when plain water is substituted. They supply clever supporting frames made of split bamboo; one with three horizontal rings held level by three or four uprights seems to be the most common. About ten o'clock, when the day's flower has begun to fade and the stem is flaccid, a complete toilet of the plant is made. Then the old blossom is pinched off, the relaxed stem is continued on by winding, always clockwise, around the first two rings and just up to the third. Also at this time watering is done with the liquid fertilizer added in the proper amount, and any ambitious young shoots beyond the number which tradition and art prescribe are gotten rid of. When the single stem has yielded about fifteen flowers, another low down near the soil may be chosen and allowed

(Continued on page 96)

Spode

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Garlanded

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Crisp and fresh as an October morning, colorful as a June garden is this Spode "Rose Briar" tableware design for brides "who choose to be different."

Rose, yellows, lavenders, and greens blend in soft harmony in the garland motive, yet dominate the white glaze with buoyant gaiety.

This Spode service goes particularly well with today's smart color effects in table decoration.

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(CONTINUED FROM PAGE 95)

to bear more, continuing the succession.

We have conscientiously tried to follow all the tenets of this pot method; but in general we have found it more simple and practical to grow them in the open ground, although we still use a cold frame containing coarse sand for germinating the seed, and later transplant to the open, after the young seedling has spread its cotyledons. After about a week or so we give the liquid manure less frequently at first, then every other day, to increase the size of the flowers, and we curtail the number of branches the vine wants to send out—again with the purpose of increasing the quality of bloom.

WHERE TO PLANT

As to location, [illegible] plants on quite a mound of heaped up soil and allow them to spill down over the slopes. This has the advantage of giving excellent drainage. Sometimes we put them on level ground and train them up split bamboo stakes as one would pole beans. We often wish we had a stone terrace wall facing south so we could let the lovely flowers hang over it in the sunshine. We get a particularly pretty effect by planting them in a sunny spot near tufts of feathery grasses or loose open shrubbery and allowing the vine to wander at will over this foundation. Grown thus, they are wholly delightful; last summer an appleblossom pink variety with white edge spread its beautiful embroidery over the silvery fineness of Artemisia Silver King.

Always remember in planting them that all Ipomeas are sun-loving plants; one set of Japanese directions says: "We cannot expect to have good quality of bloom unless the position is beaten upon by the sunlight all the day long." However, as with certain Oriental Poppies of pastel shade, or with the most delicately colored peonies, the subtlest tones seem to come out in a flower that has sought a quiet, partially shaded spot and reached its own perfect development in this retirement. The plants appear to love to send out vines in just such needs from a sunny corner of cool.

FLOWER FORM

The form of the flower itself, compared with the Heavenly Blue Morning Glory, which we all know, and which, by the way, is supposed by some botanists to be one of the ancient parents of the Japanese, is a more leisurely opened cup, fuller and with redundant folds, and the fluffy circle of the corolla is often interrupted. The cup is shallower and there is little if any spiral twist so often characteristic of other Morning Glories. They occasionally show an added fragment of a petal at the center, a strange development of the stamens, which tendency to vary the skillful Japanese have taken advantage of to create their very delicate and rarer forms, the "Fukurins", fantastic curiosities so intricate and involved that they must sometimes be opened artificially. These Mrs. Scidmore says represent the "art within the art". Not for a long time will they be possible in American gardens; however, some day we too may be willing to take the necessary pains, if American leisure continues to grow.

AMERICAN RESULTS

We have flowers here in northwestern Illinois from mid-August until frost; the beautiful blossoms renewed and fresh each morning; loveliest and largest on mornings following warm steamy nights like those one gets when humidity is high. Then to come early to the garden and hunt out the different colors when they are at their most exquisite; to find the clear blues and pinks, the grayed cobalts and orchids, the lilacs streaked with deeper violet, the various whites with faint auras of center of only the ghosts of other colors, the brilliant purples and amethysts, even that dazzling red or amarant like the color in the Polish flag, which the Japanese seem to love with particular passion; to search out all these, that is joy enough! The range of colors and sub-colors, some bizarre and exotic, some soft and subtle, seems almost bewildering in its infinity; it includes the gayety and brightness of Dahlias and Carnations as well as the richness and delicacy of Orchids and Iris.

Two favorites always remain in my mind when cold weather comes and their beauty has to be a dream until another summer brings them back. One is a faint green blue or blue green aquamarine, I suppose, ultimately fading to an oyster white, a color as evanescent and as exquisite as the tint of the ocean off the Florida Keys, a color I recorded in my notebook three different ways and wondered if I had seen aright, until I learned that it was quickly changeable. No painter's brush could describe its full import; it has a time element in it, and it does not seem to belong to the realm of flowers.

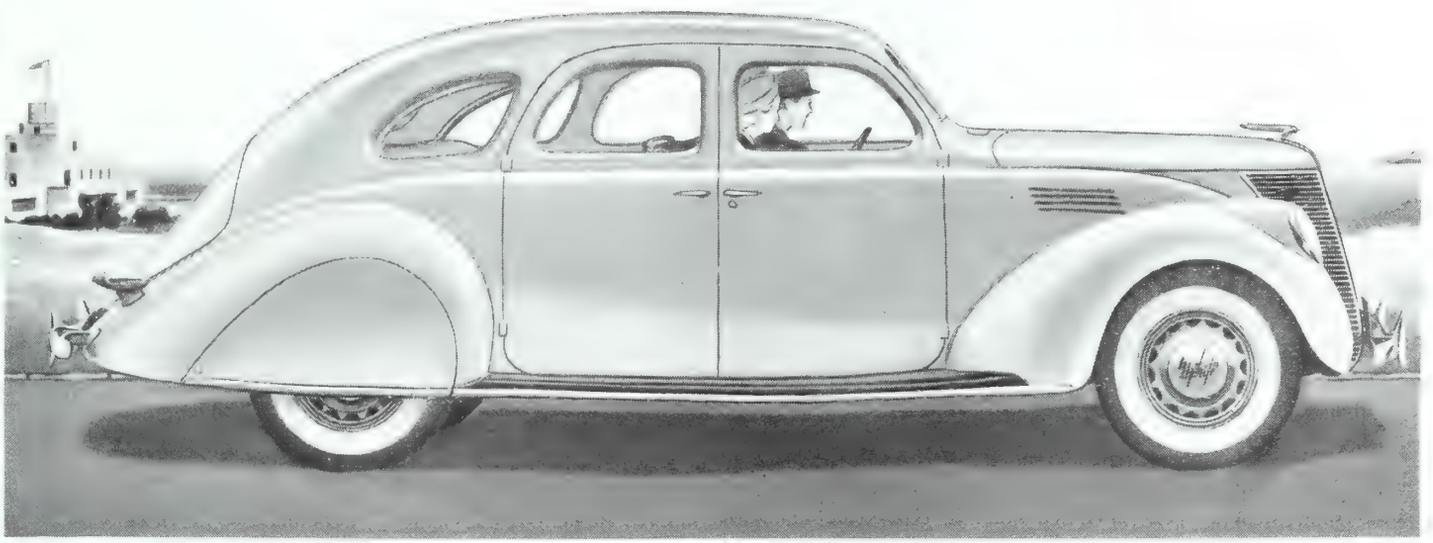
IN SOBER TONES

Less exciting and perhaps more satisfying I find the whole class of rose-browns and brownish roses, some plain self colors, some streaked or mottled in different degrees of the lovely ashes-of-roses shades. One of these in dull dark rose has a border of pearl, and one has color so faint that the flower is like a great translucent disk of white lighted from behind with grayish rose! Am I too enthusiastic? Only try them and watch them morning after morning in your own garden. If, then, you still think I have been exaggerating—well, maybe you don't like *any* kind of Morning Glory.

Never fear that this form of Morning Glory will live from year to year and become a menace, as we all know to our sorrow that some renegades of the tribe can do; the difficulty is rather to get any seeds of this kind to mature in our conditions. These are true aristocrats with a long lineage of culture and tradition behind them; and, when they are better known, they will take an honorable place with the finest of our fall garden flowers.

LINCOLN ZEPHYR

V-12



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THE LINCOLN-ZEPHYR is built in its own specially equipped division of the Lincoln plant. Men trained by years of unhurried work on the Lincoln bring to the LINCOLN-ZEPHYR world-famous standards of precision. This car combines the Lincoln tradition to build without regard to price, with the Ford tradition to give great value at a price.

The LINCOLN-ZEPHYR has a twelve-cylinder motor, developing 110 horsepower. It is of the V-type, which has proven so efficient in Lincoln and Ford motor cars. The wheelbase is 122 inches, the springbase 133 inches. The body accommodates generously six grown people and luggage. The LINCOLN-ZEPHYR carries aero-dynamic design to graceful, logical conclusions. Streamlines sweep from end to end, and from side to side. But beauty, in this case, does more than express a style trend; for it results from the logical use of modern materials, lightweight steels. Steel trusses, as in a bridge, underlie the flowing curves of the body. Body and frame are one, welded together.

The first result of this construction, obviously, is great safety. . . . Great comfort follows inevitably. The center of gravity is low; passengers step directly into the car; and the weight of all passengers is poised between the axles. There is no "back-seat" ride. Soft transverse springs eliminate the disagreeable "up-and-down" motion, the bumps of the road that rob riding of comfort and rest. The gliding ride results naturally from body design and spring suspension.

With its smooth, powerful twelve-cylinder motor, the LINCOLN-ZEPHYR offers a new rhythm of motoring, as well as new ideas of beauty.

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House at Wilton, Connecticut, Shingled with Cabot's Creosote Stains. Architects, Evans, Moore & Woodbridge.

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House at Hamilton Farm, Me. Stained with Cabot's Stains. Architect, Angelo Corrubia.



Summer Cottage at Mille Lacs Lake, Minn. Pine log siding stained with Cabot's Stains.



House at Lake Mohawk, N. J. Architect, Edwin R. Closs. Roof and walls, Cabot's Stains.

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ANOTHER VIEW OF THE GRACIOUS DINING ROOM

INSIDE OUR IDEAL HOUSE

(CONTINUED FROM PAGE 30)

Upstairs, in the master bed room, formality and elegance reflect the character of the lady of the house. Regency, Directoire and Sheraton furniture of mahogany and lacquer is set against a rich background of deep Regency rose walls, sage green carpet. Ivory faille is quilted and draped at the windows in striking contrast to the chocolate brown woodwork, and, on the beds, the same fabric is elaborately draped. Distinguished accessories create a personal atmosphere of taste. A note of turquoise blue is introduced in the striped silk upholstery of an exquisite chaise longue. The use of an extended leaf table as a dressing table is a highlight, typical of the period, with a rose moiré upholstered chair, instead of a stool, for comfort.

The master bath room is in coral and gray, with luxurious details. A formal chintz is gracefully draped at the window and the same chintz, lined in rubberized silk, is used as valance for the shower curtain of white rubberized silk with its outlined panel of gray cord. On the floor is a gray and white rug, and accent is provided by a white leather pouf corded in gray.

The guest room is one of the most delightful rooms in the house, with its color scheme of white and varying blues, its fresh, crisp treatment of fabrics, its Colonial maple furniture. Against white papered walls generously covered with pagoda motifs in deep blue, ruffled organdie curtains and white raw silk draperies are most effective. Blue and crystal accessories complete the straightforward use of two colors only for dramatic effect.

A triumph in personality is the room for the daughter of the house. Not for this young lady of today the namby-pamby pinks and blues of the past, yet the contemporary colorings of lemon yellow, beige and coral are as soft and girlish as could be desired and fresh-looking withal. Textured carpet and fabrics, papered walls, smart accessories act to set off perfectly the light harewood modern furniture.

In the intermediate bath room, between guest room and daughter's room, the blue of one room and the beige of the other are combined. The waterproof walls are covered in brown and



THE KITCHEN, SMART IN BROWN, WHITE AND TURQUOISE



THE small sewing room, complete and convenient, holds all the necessities for home needlework, including full-length double mirror, sewing machine and ironing board. It is in brown and beige

ne plaid. At the shower and at the indow, curtains of blue and beige rubrized suède fabric are carefully taired in an interesting treatment. In a separate wing, where he may el entirely masculine and adult, the oung son has his quarters—bed-sitting oom, bath and capacious closets. His rniture is sturdy maple in its modern nterpretation, with a day-bed, a chest-esk, and many bookcases to give studious atmosphere. The peasant abrics in flame and white and deep lue are gay and practical. On the alls of his bath, a washable covering in n amusing design will go far to break own any possible boyish objections to requent ablutions.

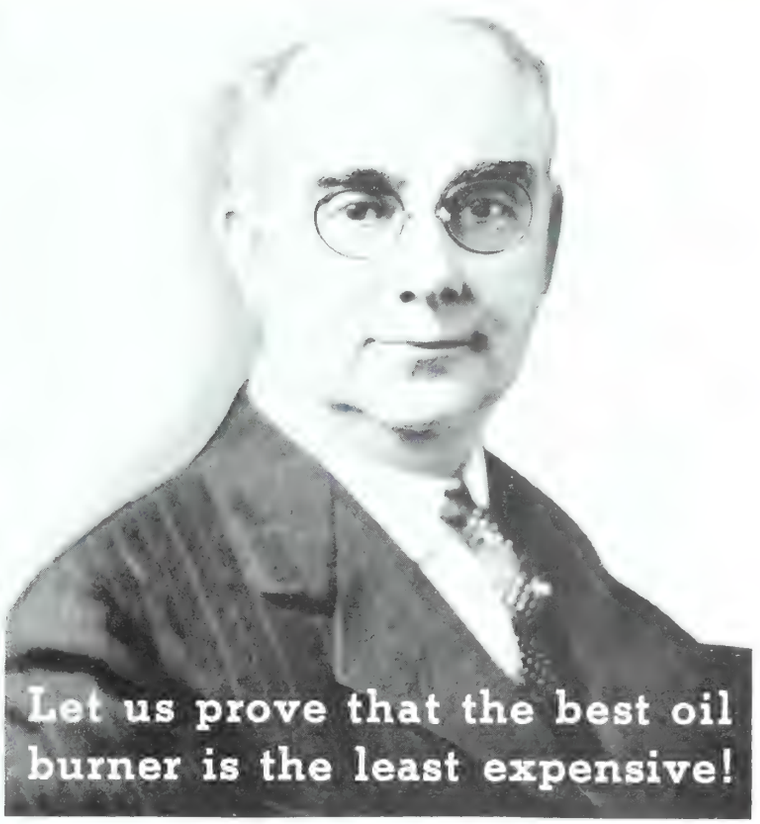
On the way to the third floor, there s a small room that will capture the ractical heart of any woman. It is lanned as a sewing room and holds very imaginable necessity for home ewing, including an installed full-ength double mirror, an ironing-board et in the wall, deep closets, and of ourse the most modern and complete ewing machine equipment. Its color scheme of brown and beige with a ouch of coral is smart and sensible.

On the third floor, two bed rooms and a bath are done with the same thoughtful discrimination as the rest of the house. One has modern furniture, the other Early American maple, and both have charm and character.

All the way down, now, to the basement, for a delightful surprise. As you would expect from such discriminating people as the masters of this house, the finished room, done as a game room, turns aside from the usual to find its decorative scheme in bright Hungarian peasant sources. The white walls are gaily painted with peasant motifs in turquoise, yellow and Venetian red, these colors frame the windows and the fireplace, and the floor is covered in turquoise blue composition. Against this colorful background, informal maple is quite at home. Every component for pleasant entertaining is present: enough chairs for those disposed to table games, a buffet cabinet for drinks, a huge radio for dance music, a piano to play its indispensable part. In the extension games room, a pocket billiard table is ready for use. Just at the foot of the basement stairs is a complete wine closet.



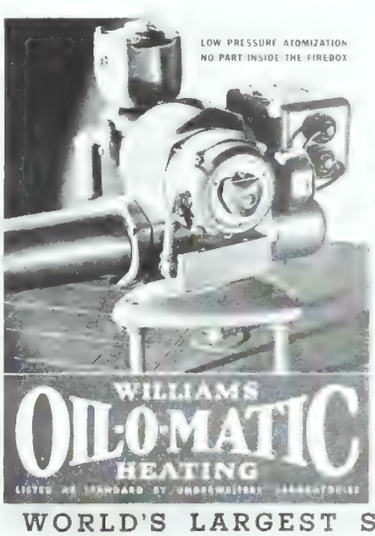
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73 Wall Street New York, N.Y.

SEE NEXT PAGE

MONEL METAL

HOUSE & GARDEN'S IDEAL HOUSE

(CONTINUED FROM PAGE 41)

UPHOLSTERY & DRAPERY FABRICS:
L. C. Chase & Company
GLASS CURTAINS:
Quaker Lace Company
VENETIAN BLINDS:
Columbia Mills, Inc.
LAMPS:
Paul Hanson Company [illegible] Mary Ryan
BOOKS:
John Day Co.; Macmillan Co.; Frederick A. Stokes Co.; G. P. Putnam's Sons; Charles Scribner's Sons; Houghton Mifflin Co.; J. B. Lippincott Co.; Stratford Co.; Dodd, Mead & Co.
ANTIQUES:
William H. Jackson Company
ORNAMENT:
Cassard-Romano Co., Inc.
SILVER:
George Jensen
TYPEWRITER:
Royal Typewriter Company

DINING ROOM

WALLPAPER:
Margaret Owen
FLOOR COVERING:
Alexander Smith Carpet Co. (W. & J. Sloane); Clinton Carpet Co. (Orsic Rug Co.)
FURNITURE:
Charak Furniture Company
UPHOLSTERY, DRAPERY & CURTAIN FABRICS:
[illegible]
WINDOW SHADES:
Columbia Mills, Inc.
MIRROR:
C. W. Lyon, Inc.
PORCELAIN:
Copeland & [illegible]
CHINA:
[illegible] Josiah Wedgwood & Sons, Inc.
STERLING & PLATED SILVER:
The Gorham Co.; International Silver Co.; R. Wallace & Sons Mfg. Co.; Alvin Corporation; Reed & Barton
PLATED WARE:
Oneida, Ltd.; William A. Rogers, Ltd.
STERLING SILVER:
Towle Mfg. Co.; Watson Co.; Manchester Silver Co.; Lunt Silversmiths
GLASSWARE:
Fostoria Glass Company
CANDLES:
Will & Baumer Candle Co.

KITCHEN

FLOOR COVERING:
Armstrong Cork Company
VENETIAN BLINDS:
Columbia Mills, Inc.
WHITE CABINETS:
Excel Metal Cabinet Company, Inc.
MONEL METAL SINK:
Whitehead Metal Products
RANGE:
General Electric Company-Rex Cole
REFRIGERATOR:
Kelvinator Corporation
KITCHEN EQUIPMENT:
Lewis & Conger
MONEL METAL TABLE:
Mutschler Bros. Company
CLOCK:
Seth Thomas Clock Company
COFFEE MAKER:
Silex Company
FOODS:
Campbell Soup Co.; H. J. Heinz Co.

PANTRY

WALLS:
Vitrolite Company
FLOOR COVERING:
Armstrong Cork Co.
MICARTA TABLE TOP:
Westinghouse Electric & Mfg. Co
EQUIPMENT:
Lewis & Conger
VENETIAN BLINDS:
Columbia Mills, Inc.
CURTAINS:
Foreman Silks Company
ACCESSORIES:
Kensington, Inc.; Onondaga Pottery Co. (Syracuse China); Oneida, Ltd. Pacific Clay Products, Inc.; Waters-Genter Company (Toastmaster)

BASEMENT (GAMES ROOM)

WALLS:
Peasant decoration by Philip Hornthal
FURNITURE:
St. Johns Table Company; Heywood-Wakefield Company
RADIO:
Philco Radio & Television Corporation
PIANO:
The Baldwin Piano Co.
UPHOLSTERY & CURTAIN FABRICS:
Louisville Textiles, Inc. (Fincastle Fabrics)
WINDOW SHADES:
Mayfair Shade Corporation
GAME:
Abercrombie & Fitch Company
ACCESSORIES:
Pacific Clay Products, Inc.; Toastmaster Hospitality Tray (Waters-Genter Company)

BASEMENT (EXTENSION GAMES ROOM)

FURNITURE:
H. T. Cushman Mfg. Company
POCKET BILLIARD TABLE:
Brunswick-Balke-Collender Company
WINDOW SHADES:
Mayfair Shade Corporation
WINE CABINET & SHELVES:
Universal Fixture Corporation
WINES AND LIQUORS:
National Distillers Products Co.

MAIN HALL

FLOOR COVERING:
Bigelow-Sanford Carpet Co.; Armstrong Cork Co.
FURNITURE:
Tapp, Inc.
PLANTS:
M. Goldfarb, Inc.

UPSTAIRS HALL

SOFA:
Danby Company
UPHOLSTERY:
Seeley Scalamandre Co., Inc.
FLOOR COVERING:
Bigelow-Sanford Carpet Co.
METAL AND PEDESTALS:
Robert W. Irwin Co.

UPSTAIRS HALL (REAR)

CARPET AND STAIR CARPET:
Firth Carpet Co.

THIRD FLOOR HALL

FLOOR COVERING:
Bigelow-Sanford Carpet Company
MIRROR & DESK:
H. T. Cushman Mfg. Company

(CONTINUED ON PAGE 105)



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HOUSE & GARDEN'S IDEAL HOUSE

(CONTINUED FROM PAGE 100)

(SECOND FLOOR)

MASTER BEDROOM

FLOOR COVERING:
Alexander Smith Carpet Co. (W. & J. Sloane); Clinton Carpet Co. (Ozite Rug Cushion)
FURNITURE:
Baker Furniture Factories, Inc.
TWO MIRRORS:
Robert W. Irwin Company
UPHOLSTERY FABRICS:
Celanese Corporation of America; Seeley Scalamandre Company
DRAPERY, CURTAIN & BEDSPREAD FABRICS:
Celanese Corp. of America
VENETIAN BLINDS & SCREENS:
Rolscreen Co. of Pella, Iowa
LAMPS:
A. N. Khouri & Bros.
PICTURES & ACCESSORIES:
Charles Hall, Inc.
WASTE BASKET:
Mary Ryan
CLOCK:
Western Clock Co. (Westclox)

CLOSET

FLOOR COVERING:
Alexander Smith Carpet Co. (W. & J. Sloane)

MASTER BATHROOM

RUG:
Waite Carpet Co.
VENETIAN BLINDS:
Columbia Mills, Inc.
CHINTZ OVERCURTAINS:
Kent-Bragaline, Inc.
SHOWER CURTAIN AND DRAPERIES:
I. B. Kleinert Rubber Co.
TOWELS:
Cannon Mills, Inc.; Mossé, Inc.
WHITE LEATHER POUF:
Atlantic & Pacific Mfg. Corp.
MIRRORED ACCESSORIES:
Sibyl G. Wilson
COSMETICS:
Helena Rubinstein, Inc.

GUEST ROOM

WALLPAPER:
Thomas Strahan Company
FLOOR COVERING:
Alexander Smith Carpet Co. (W. & J. Sloane); Clinton Carpet Company (Ozite Rug Cushion)
FURNITURE:
W. F. Whitney Furniture Co., Inc.
VENETIAN BLINDS & SCREENS:
Rolscreen Co. of Pella, Iowa
DRAPERY, CURTAIN & BEDSPREAD FABRICS:
J. F. Patching & Co.; E. S. Mendelson & Co.; International Silk Guild, Inc.
UPHOLSTERY FABRICS:
Orinoka Mills
CLOCK:
Warren Telechron Co.
LAMPS:
Paul Hanson Company
PRINTS:
R. H. Macy & Co., Inc.
WASTE BASKET:
Mary Ryan
ACCESSORIES:
Mitteldorfer Straus; W. E. Lindemann; American Thermos Bottle Co.

CLOSET

FLOOR COVERING:
Alexander Smith Carpet Co. (W. & J. Sloane)

GIRL'S ROOM

WALLPAPER:
Richard E. Thibaut, Inc.
FLOOR COVERING:
Charles P. Cochrane Company
FURNITURE:
The Sikes Co., Inc.; Kittinger Company
UPHOLSTERY, DRAPERY & BEDSPREAD FABRICS:
Orinoka Mills
GLASS CURTAINS:
Bartmann & Bixer, Inc.
WINDOW SHADES:
Mayfair Shade Corporation
LAMPS:
Mary Ryan
CLOCK:
Seth Thomas Clock Co.
PICTURES:
R. H. Macy & Co., Inc.
WRITING SET:
Star Case Company
ACCESSORIES:
Alois J. Linke; Mary Ryan

INTERMEDIATE BATH

WALL COVERING:
Frederick Blank & Co., Inc. (Salubra)
RUG:
Waite Carpet Co.
WINDOW SHADES:
Mayfair Shade Corp.
WINDOW AND SHOWER CURTAINS:
I. B. Kleinert Rubber Co.
TOWELS:
Cannon Mills, Inc.; Léron, Inc.
BOTTLES:
W. E. Lindemann
COSMETICS:
Helena Rubinstein, Inc.

SEWING ROOM

WALLPAPER
Imperial Paper & Color Corporation (Wolf Bros.)
FLOOR COVERING:
Armstrong Cork Company
SEWING EQUIPMENT:
Singer Sewing Machine Company
DRAPERIES:
Witcombe McGeachin & Co. (Sanforized-shrunk)
SHADES:
Mayfair Shade Corporation
MIRROR:
Pittsburgh Plate Glass Co.

LINEN CLOSET

SHEETS:
Cannon Mills, Inc., Utica & Mohawk Cotton Mills; Pepperell Mfg. Company
BLANKETS:
North Star Woolen Mills Co.; Kenwood Mills; Chatham Mfg. Co.
TOWELS:
Wellington Sears Co. (Martex); Cannon Mills, Inc.
COMFORTABLES:
Palmer Bros. Co.
BLANKET COVERS:
Kenneth Miller

BOY'S ROOM

WALLPAPER:
Imperial Paper & Color Corporation (Wolf Bros.)
FLOOR COVERING:
Bigelow-Sanford Carpet Company
FURNITURE:
Heywood-Wakefield Company

(*Continued on page* 104)

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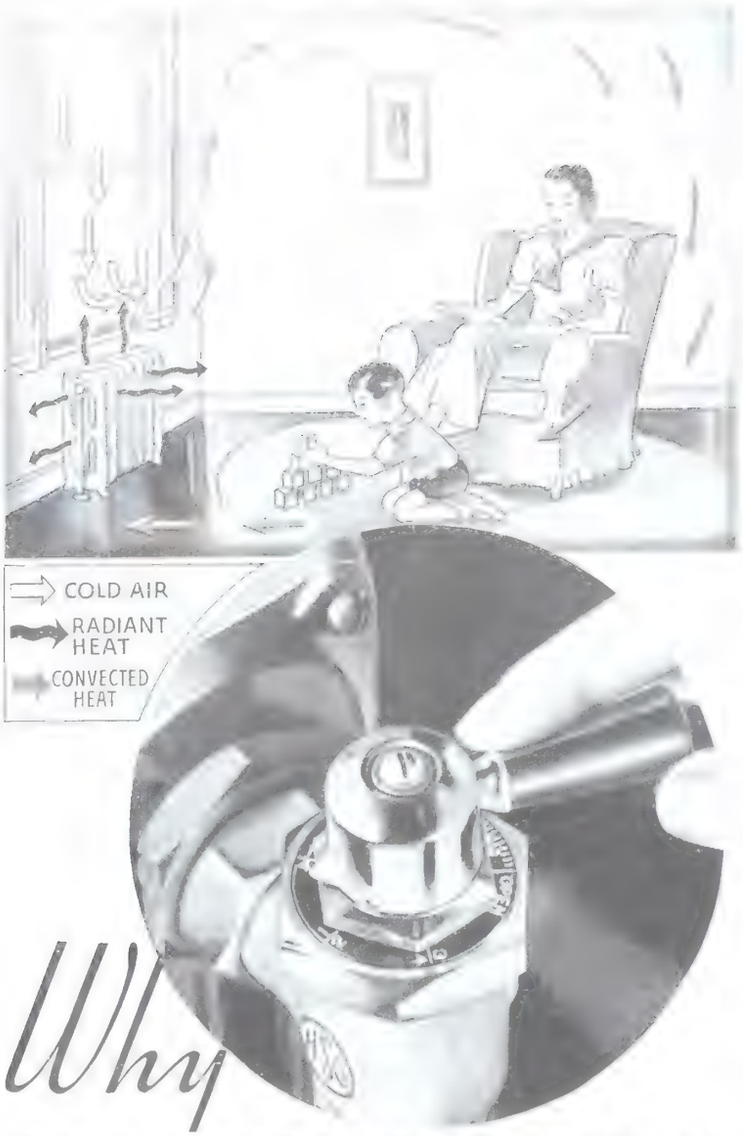
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[illegible]

RADIO:
[illegible]
Orinoka Mills

WINDOW SHADES:
[illegible]

THERMOS SET:
[illegible]

CLOCK:
[illegible]

LAMPS:
[illegible]

WASTE BASKET:
Mary Ryan

[illegible]
R. H. Macy & Co., Inc.

[illegible]
[illegible]

BOY'S CLOSET

WALLPAPER:
[illegible]
Bros.)

BOY'S BATH

[illegible]
Frederick Blank & Co., [illegible]
luba)

[illegible]
Waite Carpet Co.

[illegible]
I. B. Kleinert Rubber Co.

[illegible]
Wellington Sears Co. (Martex [illegible]

[illegible]
W. E. Lindemann

[illegible]

SOUTH BEDROOM

[illegible]

[illegible]
Mohawk Carpet Mills, Inc.

[illegible]

RADIO:
Philco Radio & Television Corporation

[illegible]
Desley Fabrics Co.

[illegible]
Columbia Mills, Inc.

CLOCK:
[illegible]

LAMPS:
[illegible]

[illegible]

TOWEL PRINT:
R. H. Macy & Co., Inc.

ACCESSORIES:
[illegible]

NORTH BEDROOM

WALLPAPER:
Richard E. Thibaut, Inc.

FLOOR COVERING:
Firth Carpet Company

FURNITURE:
Robert W. Irwin Co.

UPHOLSTERY & DRAPERY FABRICS:
F. Schumacher & Co. (Waverly Fabrics)

VENETIAN BLINDS:
[illegible]

CURTAINS:
[illegible] & Bixer (Crown Rayon)

[illegible]
Mary Ryan

ACCESSORIES:
W. E. Lindemann Mitteldorfer [illegible]; Wanda Baker

BATHROOM

WALLPAPER:
[illegible]

FLOOR COVERING:
[illegible] Cork Co.; White Carpet Co.

[illegible]
Desley Fabrics Company

VENETIAN BLINDS:
Columbia Mills, Inc.

SHOWER CURTAINS:
I. B. Kleinert Rubber Co.

TOWELS:
Wellington Sears Co. (Martex Towels); Mossé, Inc.

[illegible] HOLDER & WASTE BASKETS:
Mary Ryan

DOWNSTAIRS LAVATORY

[illegible]
Richard E. Thibaut, Inc.

FLOOR COVERING:
Zenitherm Corporation; Waite Carpet Co. (Rug)

DRAPERY FABRICS:
J. H. Thorp & Co., Inc. (Crown Rayon)

GLASS CURTAINS:
[illegible] (Crown Rayon)

VENETIAN BLINDS:
Columbia Mills, Inc.

MIRRORS:
Pittsburgh Plate Glass Co.

TOWELS:
Wellington Sears Company (Martex Towels); Mossé, Inc.

[illegible]
Alois J. Linke

COSMETICS:
Helena Rubinstein, Inc.

WE INVITE YOU

House & Garden extends to you a cordial invitation to visit its Ideal House at Scarsdale, N. Y., which will open on April 25th. Here you will see the actual rooms described elsewhere in this issue.

We are also happy to announce that duplicates of certain of the rooms are now displayed at the following New York stores: The south bedroom—Bloomingdale's. The guest room—Gimbel Bros. The dining room—B. Altman & Co. Library and north bedroom—Lord & Taylor. The house was built by the Hammel Engineering & Construction Co.

THE IDEAL HOUSE

of House & Garden has been planted by BOBBINK & ATKINS

From our more than 500 acres of fine nursery stock, Mr. H. J. Marquardt, the landscape architect, has selected the specimen plant material. We appreciate the compliment of House & Garden in choosing us to supply the outer habiliments of their IDEAL HOUSE.

Many thousands of fine homes attest the quality of Bobbink & Atkins' nursery stock, as furnished by us over the years.

Today we invite you to inspect our work, visit our nursery and entrust us with your list of nursery stock requirements. We assure you the same dutiful adherence to our reputation for reliability and quality ideas which we have enjoyed for almost forty years.

Bobbink & Atkins

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A visit to our nursery will give you a wholly new conception of the possibilities of Nature and of the grounds around your home. Whether it is for the gorgeous coloring of the newer types of azaleas and rhododendrons, the charm of Japanese cherries, the cool, refreshing tones of magnolias, the intimate loveliness of the newer perennials, you will find your visit delightfully informative, and of practical value in achieving your own garden desires.



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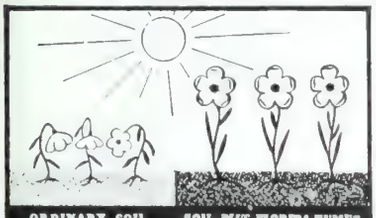
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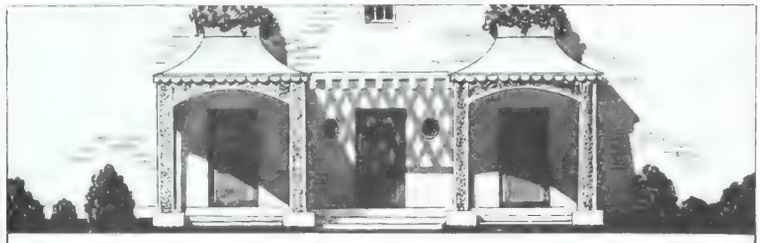
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PROFESSOR OF PEONIES

(CONTINUED FROM PAGE 50)

[illegible] coloring while others, alas, fade in the sun to purples and bad magentas. Among the most beautiful and lasting of the reds are the named varieties, Buccaneer, Defender and Challenger. Challenger, which won a silver medal in Washington in 1929, has given the [illegible] the Challenger strain.

[illegible]

In contrast to the mixture of good and bad shades in the *officinalis* strains, we come to the *albiflora-lobata* hybrids, the ribbon's sensational newcomers, five hundred of which bloomed for the first time in 1934. The variety of *lobata* called Sunbeam, said to have [illegible] Mediterranean coast of Asia Minor, is a dwarf plant, bearing bright tomato-[illegible] mostly singles and semi-doubles, and include all the truer and lovelier shades [illegible] range of color found in Tree Peonies, but never before in herbaceous strains. The *albiflora-lobatas* started last year on June 2nd, along with the lovely *coriacea* hybrids. They lasted in beauty well over a week and it was a week of interest and excitement to all the countryside. Out of five hundred blooms, we did not see a single bad color, and even the brightest of the cherry pinks kept their fine coloring in the hot sun until they dropped from their stems after almost two weeks.

[illegible] some remarkable colors, in quite a different range, was obtained by crossing *Pæonia lutea* with the Tree Peonies. The Tree Peonies differ from all the plants that we have been considering, in that they make a woody growth above ground. Their flowers are of incredible size and beauty. *Pæonia lutea* was discovered as a wild species in the south of China about fifty years ago. It bears small flowers of a very brilliant yellow, and this plant, being shrubby in growth like the Tree Peonies, intercrosses with them with fair ease. This particular strain of hybrids had been worked on to some extent in France, and remarkable colors had been produced, especially in the field of yellows and reds. Dr. Saunders' own Argosy is one of the best of the yellows—a bright, clear sulphur-yellow Peony, with shiny, dark maroon stains at the base of the petals. Argosy and a group of the Challenger strain, were awarded the President's Cup at the Massachusetts Horticultural Society's Show in 1928—the highest honor at the exhibition.

WORK STARTS

Naturally the four or five thousand plants existing on the ribbon entail a great deal of care, and in this respect it is an amazing fact that all the supervising, and most of the physical work involved, is done solely by Dr. Saunders. The actual business and real fun of the season begins with the first species that appears—usually *tenuifolia* around May 12th—the crossing extending throughout the *albiflora* season, or the first week in July. Most of the wild species are over by early June, so later than that, the crosses are made with preserved pollen from other species on *albiflora*, which blooms on

(*Continued on page* 108)

SOME of the Peony developments which Dr. Saunders has brought about. At the right is a variety which has been named Chalice, a cross between *P. albiflora* and a [illegible]. Below is another of the *albiflora-macrophylla* hybrid crosses as it appears when growing in the row





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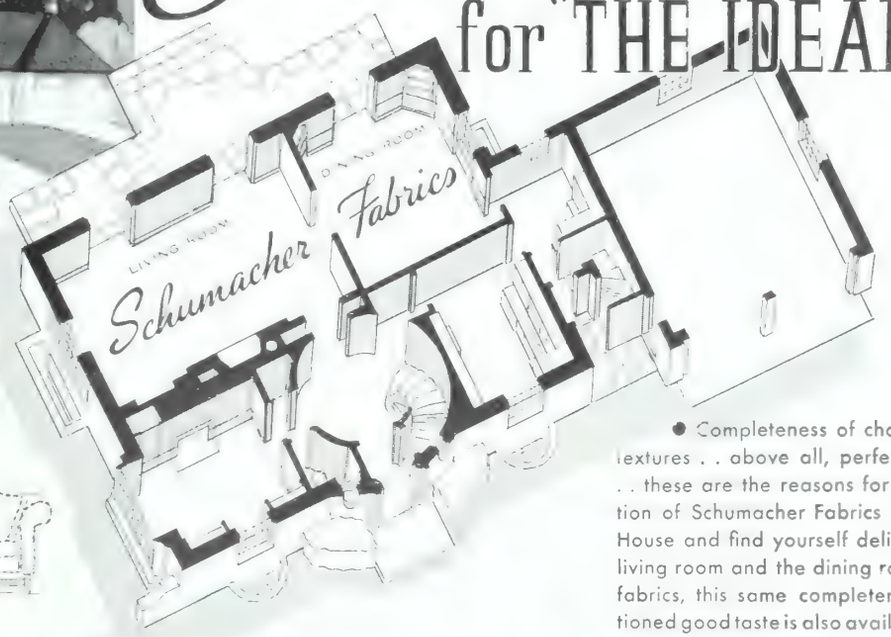
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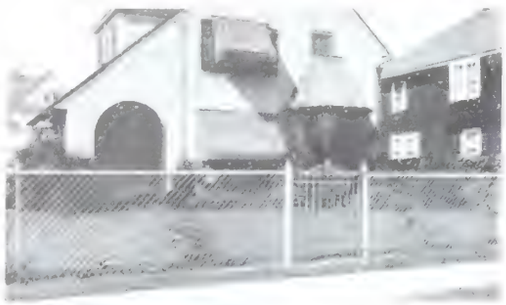
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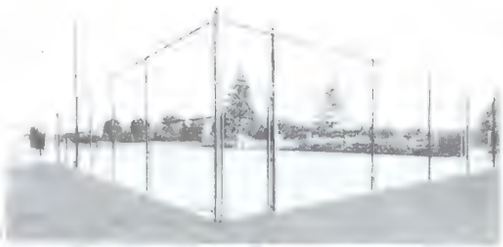
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PROFESSOR OF PEONIES

(CONTINUED FROM PAGE 106)

[illegible] June. For crossing the later species of the earlier blooming ones [illegible] depend on the kindness of friends in the South, who send us specimens of *Albiflora*, for example, when [illegible]

[illegible] work on the ribbon begins [illegible] the dew has disappeared, and immediately after breakfast we leave for the ribbon, followed by three Scottie pups, and all the necessary supplies for our morning's hybridizing. A large, flat-bottomed basket holds a chart of the ribbon, a book to record the crosses we shall make, pencils, tags, [illegible] small envelopes, a notebook, [illegible] pollen brushes and most precious of all, the pollens themselves, kept on watch-glasses in small round tin boxes, each carefully labelled with the pollen it contains. The watch-glass method has not proved to be an altogether successful one (it is so easy to spill out and lose irreplaceable pollen forever), but [illegible] more simple and convenient way has not as yet been discovered.

EARLY INSPECTION

The ribbon is exceptionally lovely in the early morning, when the air is fresh and quiet, and the bobolinks have begun their friendly song in the trees [illegible] A "preliminary inspection" [illegible] starts off the day, and during this ten minutes or so of wandering among the plants, pollens are gathered from desirable blooms and placed in small individual envelopes carefully labelled, like the pollen containers, with their respective numbers, these pollens to be tested later in the laboratory for fertility. A constant watch is kept for newly opened bloom, and any exceptional Peony, with unusually fine coloring and form, reserved for division or removal to a more comfortable home, while a less fortunate and unexciting [illegible] ultimate discard.

CROSSING

Our preliminary survey over, we decide on the crosses we shall make, selecting if possible, a section well populated with usable material for hybridizing. The Scotties scurry off into the woods in search of more exciting smells than Peonies, and we settle down to our morning's work. I mention "well populated section" because crossing is by no means a fast process, and precious time is lost in making scattered crosses in different parts of the territory, time during which our buds will have opened, and thus be too far gone for hybridizing. Getting the buds in just the right stage for crossing is extremely important, this stage usually being when the buds are showing color, but before they have opened and exposed themselves to any chance pollination. Carefully crossing [illegible] species which is already pollinated leads to the tragic situation of necessarily waiting for about seven years until the seedlings have matured to flowering plants, before the mistake can be definitely [illegible]

THE ACTUAL PROCESS

[illegible] in making a cross we strip the bud of its encumbering petals and stamens with a sturdy pair of pincers, and make a thorough examination of the naked stigmas, using a good magnifying glass. When we are absolutely certain that they are free and clean from a single grain of pollen, we dip our brush into the species pollen, and carefully dust it along the sticky surface of the stigmas. This completes the actual process, but of course the cross must be protected and recorded. A common paper bag is placed over it, bound and tagged with the number of the cross, and in the hybridizing book we record this number together with the names of the two parents.

CONTINUED INTERRUPTIONS

It is possible, with abundant material at hand, to make about twenty of these crosses in an hour, and a hundred crosses represent a long, successful day. Of course, one must allow for interruptions. Visiting local garden clubs always mean conversation and explanations; a sudden storm usually means returning home for either string quartets, or, if a cellist is unavailable, pollen-testing and tidying up in the laboratory.

LUNCHEON

On our return home for lunch, it is not unusual to find an always welcome visitor—Dr. Saunders' great friend and collaborator in the field of chromosomes, Dr. Ledyard Stebbins from Colgate University, about twenty miles away. This is not the place to go into the intricacies of chromosome behavior in plants—not perhaps do chromosomes have their place at the luncheon table. Mrs. Saunders always carefully seats her husband and Dr. Stebbins at opposite ends of the table, in deference to her less scientific guests, but this method has proved even more disastrous than seating them cozily together at one corner of the table. In either case, exciting discoveries or new developments are shouted out across the table, above someone's quiet little anecdote; nor is it unusual to have them suddenly leap up and rush out into the home garden or the laboratory, in pursuit of a sudden and very exciting new idea.

FALL WORK

[illegible] on the ribbon do not of course close when the last of the Peonies are over. With the coming of fall, there is the task of shaking for possible seeds the thousand or so bags which represent our crosses of a few months previous. The hybrid plants, too, must be carefully gone over, because, although most of the strains are normally sterile, they do set, here and there, a chance and therefore very precious seed. However, the fall duties of dividing, weeding and seed planting are, for the most part, laborious in comparison to the exciting work of the real Peony season, and even the glorious spectacle of the entire ribbon in full bloom with the *albifloras* toward the end of June merely leaves us with the sad realization that for us who have worked with them, the actual season is over.

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GARDEN SALADS

(CONTINUED FROM PAGE 61)

about one and one-half inches long. Served with French dressing after being reduced to refrigerator temperature these bits of Leeks become delicate morsels particularly fit to be served with dark meats, fish and pork.

During the last ten years the popularity of Witloof Chicory salad has grown to such an extent that it is not necessary any longer to provide a home-grown supply. Those who get fun out of growing their own can easily do it. But it takes time to grow the roots, which have to be dug in the Fall, to be replanted. Where this is done, in deep boxes placed in a frost proof cellar, the industrious will be rewarded with creamy-white, oblong, tightly folded shoots in time for Thanksgiving and Christmas dinners.

Comparing the time it takes and the work required to produce a constant supply of this really delightful salad, I vote for the wholesale grower who tackles the production commercially. Because of the long preparation, care and skill required to grow perfect shoots, Witloof Chicory will never be cheap. But thirty-five cents per pound (the average price in Eastern markets) will not be considered exorbitant by those who value it.

A pound usually holds about eight to ten of the long, tightly folded sheaves of leaves. These shoots may be cut in half lengthwise or separated. Each leaf may be stuffed with Roquefort cheese or served with Russian dressing. Served in this fashion a pound of Witloof is sufficient for six to eight persons.

And now I come to a very much misunderstood and surely misnamed oriental contribution to our salad patches. Chinese Cabbage is no Cabbage at all—it's a Mustard. Well do I remember when, more than 30 years ago, we tried to grow it like Cabbage and never understood its queer behavior. Sown at the usual time in the Spring, it would form coarse, flat, green plants with foliage so rough that even the cows would not touch it. Then, one year, a second planting was made along with Turnips and other members of the Cabbage tribe. Lo and behold, late in the Fall beautiful upright, loaf-like self-blanching heads developed—the old variety "Pet-sai" helped us to "discover" Chinese Cabbage and how to grow it.

The original name "stuck", but "Pet-sai" paved the way for other varieties. Today "Wong Bok" unquestionably leads all in forming perfect heads of attractive, creamy-white color and an appetizing flavor all its own. We tried it cooked, but finally decided that, above all, it served best as a real salad. The very delicate, yet crisp, inner leaves may be served like Celery—no expert is needed to remind you that you are eating a Mustard. The outer leaves minus the strong center ribs are very tasty with French dressing.

I have referred to this particular salad adjunct so often that directions for making our private concoction seem in order. Here they are:

3 Parts of Olive Oil
2 Parts of Wine Vinegar
2 Parts of Water
1 Part of Salt, Sugar and Paprika

Worcester sauce or pepper may be added. We usually make up a quart of dressing at one time and figure ½ a cup as a part. Rubbing a piece of garlic against the walls of the salad bowl imparts a delightful piquancy. This recipe came from Vienna, the cosmopolitan cooking of which is famed throughout Europe.

While talking of seasoning, let us not overlook a salad plant of extraordinary character—Borage. Freely used throughout Europe, its grayish-green leaves, chopped finely, will add an unmistakable Cucumber flavor to any salad greens. The plant itself is quite ornamental, and its bright blue flowers add to the gayety of any border. These flowers freely yield nectar, hence the plants form a great meeting place for bees. Though only an annual, Borage self-seeds freely and one sowing provides several years' supply of this desirable seasoning.

Although I started to point the way to salads of extraordinary flavor it would be very unfair not to mention some of the old standbys. My personal preferences in Lettuce, for instance, are confined to the butterhead type early in the season and the Cos or Romaine type after the true head Lettuces become bitter. Upland Cress and Mustard are quite palatable while young and if served without delay after gathering. This holds equally true of Watercress which is really good only while strictly fresh.

The sometimes bitter flavor of Endive is splendidly neutralized by the Borage-cucumber taste mentioned above. I trust that these hints may prove helpful when refreshing salads, due to lack of good Lettuce, offer unusual problems to the hostess.

QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 77)

Mountain Laurel

Can you tell me something about the planting and care of Mountain Laurel, especially with reference to the best season for moving the plants? I am thinking of using this shrub in several places on my property.

L. G. R., Summit, New Jersey

Probably the best time to set out Mountain Laurel in your region is about May 1st, although the work can be done successfully either a few weeks earlier or in late August. Planting at the latter date means that the plants must be kept thoroughly watered until the ground freezes hard.

It is most important that this species be given a strongly acid soil containing plenty of humus. For this reason we would advise digging a hole of ample size for each plant and filling it in with a mixture of about one-third loam, one-third peat moss and one-third Oak leafmold. The location may be in anything from full sun to full shade, and well drained. Protection

(Continued on page 110)

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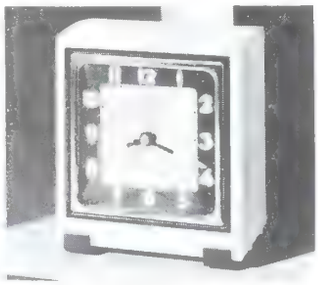
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QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 109)

from strong winds is desirable, especially in winter. Do not allow the plants' roots to become dry during the first two seasons. After that they can generally take care of themselves, as far as moisture is concerned.

Transplanting Seedlings

What size should flower seedlings be when planted from the place where they came up to the place where I want them to grow? I have lost a good many while moving them and don't know why.

B. M. B., Winnetka, Illinois

There is no positive rule which applies to the transplanting of all kinds of flower seedlings, but with the great majority your best plan will be to move them when they have made their second pair of "true" leaves (this means the second pair that have the same form as those borne by the mature plant.) To shift them before they reach this stage is to run the risk of serious breakage, and to wait until later often means that they will have become overcrowded and consequently "leggy."

One frequent cause of loss in transplanting seedlings is lack of moisture at their roots at some stage of the proceedings. The best plan is to water thoroughly an hour or two before lifting the seedlings, and then set them immediately in their new locations, which also have been previously watered. In hot, sunny weather it is advisable to provide some sort of shade for the next few days until the roots have taken hold again.

Man's Sitting Room

Will you be so kind as to help me redecorate a man's sitting room? It is rather small and stuffy in appearance now and I should like to make it seem more spacious.

The woodwork is all dark, natural grain, and is varnished. The floor is oiled. The walls are covered with canvas, painted light yellow. About 8 inches below the ceiling there is a moulding; above this the walls and ceiling are natural white plaster. At present I have a deep red rug on the floor and unbleached Monk's cloth draperies at the windows. How might I furnish the room? How can I change the walls and the woodwork? I should like a room that is comfortable, quiet, and attractive. Will you please offer a suggestion or two that wouldn't cost too much? The room measures 14 by 12½ feet.

Mrs. V. R. H., Wilkesbarre, Pa.

In redecorating the sitting room you describe, whether or not you alter the wall color, the woodwork should be painted the same color. A contrast between the two tends to reduce the apparent size of a room. If a new color is to be chosen, a pale gray would create the quiet effect you desire and would be especially good with the red rug.

With the plain walls, curtains of some figured material—chintz or linen, for instance—will be most effective. Choose some combination of gray and yellow, or gray, red and yellow. Since the windows are so close together, treat them as one with only a single pair of over-curtains. Underneath, either glass-curtains or a Venetian blind may be used. Fish net curtains would be attractively masculine. Just in front of the windows you might place a long, low table holding plants or flowers. Or, if this room is to be a kind of study, a flat-topped desk might occupy this space.

A small sofa or love-seat and a couple of easy chairs upholstered in the colors already mentioned and one or two straight chairs will take care of the seating. Upholstery fabrics should be rather rough in texture and strong-looking.

Perennial Garden

About a hundred feet to the south of my house, with a clear sweep of lawn between, is a wire fence on the other side of which is a field—this year Oats, next year Corn, etc.

Along this fence I have been trying to develop a perennial garden but it seems to be very ineffective with no more background than the wire fence. So I would like to plant some shrubs having the following qualities:

Not more than 4' or 5' high (we like the view of our field). Coming into bloom in the Spring before the flowers bloom and not carrying red berries during the blossoming season of my pink perennials. Having an upright habit of growth, as it seems to me a curving down or drooping shrub would be most undesirable as a background for flowers. I want a shrub that will be hardy without protection in this climate and thriving in full sun.

P. L. W., Dayton, Ohio

For the rather special conditions you describe we believe that *Cydonia japonica* will fill the bill satisfactorily. It has all the qualities you require and can be bought from any good nursery.

WESTCHESTER GARDEN DAYS

ONCE again we announce the annual tour of beautiful gardens in Westchester County, conducted for the benefit of the Westchester County Children's Association. The various gardens will be open to the public on certain days during the months of May and early June, offering an unusual opportunity to see and study many types of gardens and landscaping. Visits to these gardens contribute materially to the happiness of the many children who are aided by the Westchester County Children's Association.

Mrs. Louise Beebe Wilder's rare collection of rock plants from all over the world may be seen on Saturday, May 9th. The following Saturday, May 16th, Mr. Samuel Untermyer's estate "Greystone", in Yonkers, with its formal Greek garden and view of the Hudson, will be open. One may see, on May 20th, the modern house and gar-

(*Continued on page* 113)

Welcome....OUR NEW HOME HAS *CONDITIONED* COMFORT



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New AMERICAN RADIATOR CONDITIONING SYSTEMS

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THOUSANDS of people all over the country are building or buying new homes. It's important news, this building boom. And with it comes another piece of important news — the latest comfort development of American Radiator Company—new American Radiator Conditioning Systems. Here by itself is reason enough for buying a new home. For here today, years ahead of its time, is a new kind of home comfort you never dreamed possible.

Conditioned Comfort, 1936 Model

The most vital elements for conditioned home comfort are provided in these new, completely balanced, scientific systems. Proper air movement, through forced circulation, brings to your new house a breath of spring with its filtered, dust-free, humidified air. When severest winter comes, sun-like radiant heat pours forth from radiators (recessed in walls if desired), warming evenly every inch of every room. With the most advanced type of controls and valves, "custom-made" heat distribution for different parts of the home becomes an amazing reality. Still another factor of these systems is domestic hot water, on tap for ready use, winter or summer. Any fuel — coal, oil, coke or gas — can be used. In fact, everything can be controlled automatically so that "your presence is never requested" in the cellar even though a blizzard should blow up!

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De Luxe systems reveal niceties of construction, convenience and finish that meet the requirements of the finest homes. *Standard* systems retain the essential parts and services, but are priced so low that they can be included in very inexpensive houses. Both can be purchased on a Government-approved finance plan, which requires no down payment; both are backed by the best known name in home comfort equipment — American Radiator Company.

New Free Booklet

Before you build or buy a new home this year — or if you're modernizing an old one — send for a special book entitled "This New Comfort." Therein you will learn about American Radiator Conditioning Systems and conditioned home comfort as it applies directly to you and to your new home, whatever its size. This book is free; mail coupon below.

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VITROLITE

Colorful structural glass

VITROLITE

WESTCHESTER GARDEN DAYS

(CONTINUED FROM PAGE 110)

en of Mr. and Mrs. Richard H. Iandel in Mount Kisco, and on Sat-rday, May 23, "Hi-Esmaro," the state of Mr. and Mrs. H. Edward Ianville, in Pleasantville. The formal erraced garden of Governor and Mrs. Herbert H. Lehman, in Purchase, is on iew Saturday, May 30th, and on Sat-rday, June 6th, may be seen the English Park of "Hillbrook," the estate f Mr. and Mrs. George Arents on Lincoln Avenue, Rye. The series will lose with an opportunity to see by noonlight the lovely "garden by the ea" of Mr. Charles N. Edge, at Par-onage Point, Rye.

The gardens are open from two to ix P. M., with the exception of the ast named, open on June 6th from even to eleven P. M. Tea or light re-reshments will be served; the gardens will be open regardless of weather and can only be visited on the dates scheduled. Single admissions will be one dollar, and season tickets of admission to the seven gardens in the series will be five dollars. For information about reaching the gardens call White Plains 9098, or address the headquarters of the Westchester County Children's Association, 185 Main Street, White Plains, New York.

In addition to the Garden Days, an exhibition and sale of antique furniture, paintings, sculpture and garden furniture will be held at "Ophir Hall," the estate of Mr. and Mrs. Ogden Reid at Purchase, New York, from May 16th through May 31st, from eleven A. M. to six P. M. A single admission costs seventy-five cents. Patroness tickets for admission to all gardens open in the series and to Ophir Hall cost ten dollars.

MOON-FED SEEDS

By Peter Blaine

In practically every land we can find bits of gardening lore, handed down through generations, that have to do with the influence of the moon upon planting. Even today in spite of the many scientific farming methods that have been made general practice there are many who faithfully follow old traditions that look to the phases of the moon.

The origin of the theory of planting by the light of the moon is buried way back in the earliest records of man. Ancient man could hardly remain inattentive to changes of temperature and weather, and their connection with night and day, or with summer and winter, or again, the changing position of the sun. In his gathering of marine life for his daily food he soon became aware of the ebb and flow of the tide and the course of the moon.

Awe coupled with superstition soon lead to the tendency to connect all earthly activities and changes with the constant changing of the positions of the sun and moon, and the passing of time served to convince them of the truth of their belief in these phenomena.

IN HISTORY

In Deuteronomy XXXIII:14, we find, "And for the precious fruits brought forth by the sun, and for the precious things put forth by the moon," and again, among the oldest hymns of the Greeks is one to the moon entitled, "Thou bringest from the earth the goodly fruits," indicating that the moon was thought to influence vegetation. The American Indian is a far cry from these ancient people, yet many of his activities were governed by astrological traditions. Besides planting by the moon, he believed, among other things, that he should not fell trees for his canoe when the moon was waxing, believing that the wood cut during the waning was less subject to worms and rot. Such beliefs and constant observation and tabulation soon brought forth a theory that there were particular periods during which planting might be undertaken with greater success than at others.

From father to son, through the centuries the many traditions about planting have been handed down, largely by word of mouth. From the African savage to the staid New England farmer certain parts of the theory have been followed, but much of the detail of the original theory has been forgotten.

The theory of planting by the moon is based on certain astrological calculations and affords an opportunity for experimentation which it should be fun to work out, and there may be a surprising reward for the effort.

ASTRONOMY AND ASTROLOGY

Astronomy and astrology are two distinct branches of star study and a brief explanation will serve to prevent confusion. The astronomers calculate the positions of the stars with respect to the sun and earth, their motions through space and their physical elements. The astrologers believe that these very elements have some significance because the same things happen consistently under the same circumstances. They believe that these heavenly recurrences influence earthly matters and are caused by the moon passing through the various divisions of the sky which they call "signs of the zodiac."

The astrological significance of the moon's position is determined by its motion through the signs of the zodiac. Years of observation convinced those who followed this theory that certain regions of the heavens produced more fruitful conditions than others. Those found to be particularly fruitful are Cancer, Scorpio and Pisces. When the moon is passing through these divisions of the zodiac it is held to be a favorable time for planting in general. On the other hand there were indicated periods when results of planting were consistently unsatisfactory. These particularly were when the moon was in Gemini, Leo and Virgo. Thus the theory of planting by the moon is not only concerned with its phases but also with

(*Continued on page* 114)

Modestly-Priced Automatic Heat that *Air Conditions*



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Delco-Heat Conditionair

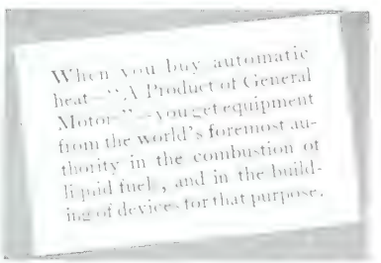
A Product of GENERAL MOTORS

YOUR home, to be modern, must have air conditioned automatic heat. The new, modestly priced Delco-Heat Conditionair provides this in a practical way for the average size house.

It automatically filters, humidifies, heats and circulates invigorating warmth, with complete change of air every 10 to 15 minutes! That is winter air conditioning.

Summer air conditioning, which cools, dehumidifies, filters and circulates air, can be included in this unit now, or you can plan to add it at any time in the future. This product of General Motors means *more than comfort.* It lessens danger of colds, protects furniture, drapes and plants, ends furnace tending. It is economical, too . . . because of its high efficiency and its ability to use lowest grade of domestic fuel oil.

Install Delco-Heat Conditionair in your present home, or in the house you are building. Enjoy it all summer. Be ready for economical comfort next fall. Sold under G.M.A.C. 6% plan, or financed as part of your new home.



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ORINOKA

MOON-FED SEEDS

[illegible]

[illegible]

Theories of this kind and the elaborate claims made for them have recently aroused interstate [illegible] *The New York Herald* printed a story to the effect that the Hartley Botanical Laboratories of Liverpool University (England) had proved that plants grow more rapidly [illegible] by sunlight. On October 12, 1929 it is reported in the Florists Exchange and Horticultural Trade World. In part ". . . experience of the race can usually be depended upon . . . that the old time farmer's superstition in England, regarding plants [illegible] is entirely [illegible] fectly sound. We moderns for the most part utterly ignore the theory that sowing seed when the moon is approaching its full is more productive than when the seed is sown during the period of [illegible] Yeo I W Pockett of Australia, the most noted Chrysanthemum raiser in the world, positively declares that for over 40 years he has made a practice of sowing his seed and even making his crosses when the moon is going forward. Experience has taught him that he gets far better results, and no one can say that he does not produce the goods. The scientific explanation of the moon's influence is that the moonlight is polarized, which helps seed to germinate . . ."

Here is the report of one who did his planting according to the position the moon held in the signs of the zodiac. A bed about two by four feet was prepared, that is, turned, all stones, weeds and roots removed, when the moon was in Gemini. Then thirty holes [illegible] three inches deep, according to the directions on the seed package. Although this is said to be a good period for the preparation of the soil it is thought to be poor for planting; so a seed was dropped into every fourth hole, properly filled and watered. Next day the moon was in Cancer, a very fruitful period, and the same process was followed, filling one-third of the other holes and watering. Finally, two days later the moon was in Leo, supposedly a poor day for planting; the rest of the seeds were planted in exactly the same manner as the first. The result was that although practically everything came up there was a visible difference between the three growths in that the first and third plantings, done when the moon was in Gemini and Leo, did not grow as tall and in many cases did not bear flowers, as did the plants which were set in place when the moon was in Cancer.

[illegible]

There are many details in the astrological theory of planting. For example, according to the theory, to obtain the prettiest flowers, they should be planted with the moon in Libra. Again, to get the healthiest root stock one should plant with the moon in Taurus. If one uses the same seeds from the same plants year after year, planting first in Cancer for abundance, next year in Taurus for strength and last in Libra for beauty, the claim is that a strain of unusually fine and vigorous plants has been developed.

The same process applies to setting seeds in cold frames; planting them for root growth with the moon in Taurus and transplanting them at the proper season when the moon is in Cancer, Scorpio or Pisces for abundance, or in Libra for fragrance and beauty. It seems certain from the reports of those who have guided themselves by the astrological positions of the moon that their labor has been appropriately rewarded.

[illegible] THIS YEAR

The ordinary almanac may not be used for the purpose of planting by the moon and since few persons possess an astrologically calculated calendar, the days listed below are for particular activities in connection with planting and gardening. Those days indicated as poor for planting are, on the other hand, said to be good for tilling the soil and for preparations for planting.

A very interesting way of testing the theory would be to plant and transplant part of the same seeds and plants on the days specified as favorable, and also some on the days indicated as poor. By placing the various seeds and plants in the same section of the garden they may develop under the same circumstances. Thus the difference in growth should be quite evident on a comparative basis.

PLANTING DATES FOR 1936

MAY

Plant root crops: 10, 11, 19, 20.
Plant flower seeds, cereals, grains, etc. [illegible] 5, 6, 7, 15, 16, 23, 24.
Plant flower seeds for beauty and fragrance: 3, 4, 30, 31.
Plant Dahlia tubers: 10, 11, 15, 16, 19, 20.
Mow grass to increase growth: 5, 23, 24.
Mow grass to retard growth: 6, 7, 15, 16.
Set seedlings and transplant: 5, 6, 7, 15, 16, 23, 24.
Spray fruit trees and blossoms: 8, 9, 12, 13, 14, 17, 18, 21, 22, 25, 26.
Poor days for planting, but good for tilling: 17, 18, 21, 22, 25, 26.

JUNE

Root crops: 6, 7, 8, 15, 16.
Flower seeds,etc. (abundance): 1, 2, 3, 11, 12, 19, 20, 29, 30.
Flower seeds etc. (beauty and fragrance): 26, 27, 28.
Prune spring flowering shrubs: 1, 2, 3, 11, 12, 19, 20, 29, 30.
Gladiolus bulbs: 6, 7, 8, 12, 15,16.
Mow grass to increase growth: 1, 2, 3, 19, 20, 21, 29, 30.
Mow grass to retard growth: 11, 12.
Poor days for seeds: 9, 10, 13, 14, 17, 18, 22, 23.

JULY

Transplant seedlings: 18, 26, 27.
Plant Iris roots: 4, 5, 12, 13.
Sow annual flower seeds: 18, 24, 25, 26, 27.
Summer pruning of fruit trees: 8, 9, 17.
Mow grass to increase: 18, 26, 27.
Mow grass to retard: 8, 9, 17.
Poor days for seeds etc.: 10, 11, 14, 15, 16, 19, 20.

MOON-FED SEEDS

AUGUST

Transplant evergreens, Rhododendrons: 22, 23, 24.
Trim roots: 8, 9, 27, 28, 29.
Pick apples and other early fruit: 4, 5, 13, 14.
Sow perennial flower seeds: 1, 8, 9, 27, 28, 29.
Mow to increase grass: 22, 23, 24.
Mow to retard grass: 13, 14.
Poor days: 6, 7, 11, 12, 15, 16, 30, 31.

SEPTEMBER

Plant Narcissus & other spring bulbs: 1, 2, 5, 6.
Transplant spring flowering perennials: 19, 20, 28, 29.
Plant Iris: 1, 2, 5, 6.
Harvest fruit crops & root crops: 1, 2, 10, 11.
Prune hedges: 3, 4, 7, 8, 14, 15, 30.
Poor for seeds: 3, 4, 7, 8, 11, 12, 13, 14, 15, 30.

OCTOBER

Plant shrubs & trees: 16, 17, 25, 26, 27.
Plant Peonies: 13, 14, 15, 16, 17, 25, 26, 27.
Plant perennial plants: 2, 3, 21, 22.
Prune trees and shrubs: 4, 5, 11, 12, 18, 19, 20, 23, 24.
Poor days: 4, 5, 8, 9, 10.

It should be made quite clear, however, that the period of the moon's revolution is not a month, but twenty-eight days. Thus, the fact that the moon has a certain zodiacal position at a certain time during the month does not necessarily mean that its position will be the same at the same time the following month. So the above planting calendar is for 1936 only.

SUMMER IN THE ROCK GARDEN

CONTINUED FROM PAGE 68

value in the late season and small conifers will not be neglected by the discriminating gardener, for these endow our special region all through the year with color, as well as strength and distinction.

The gardener who is unable to resist a predominance of Spring flowers among his hills may still keep face by staging a number of groups of later-blooming subjects in strategic positions over the terrain. A few such amiable companionships are the following: *Veronica amethystina* and *Digitalis ambigua* (blue and yellow, July); Delphinium Blue Butterfly and *Papaver rupifragum* (blue and orange, July); *Dianthus Knappii* and *Campanula rotundifolia* (yellow and blue, July-August); *Rosa Rouletti* and *Convolvulus mauritanicus* (pink and blue, all season); *Aster linariifolius* and *Calluna vulgaris* (violet and rose, August-Sept.); *Ceratostigma plumbaginoides* and *Geranium wallichianum* (blue and violet, August-Sept.); *Oxalis Bowiei* and *Verbena venosa* (pink and violet, Aug.-Oct.); *Chrysanthemum arcticum* and Autumn Crocuses (white and lavender, Sept.-Nov.).

SINGLES VS. MASSES

And in this connection, I would say be satisfied occasionally with a single specimen of some fine plant. Cease to think wholly in masses as we are so often urged to do. It is surprising how much eye-filling grace and distinction will be displayed by a plant when given plenty of elbow room in which to develop, instead of being crowded in a mass of its own kind or hustled by urgent throngs of other types. A single plant of that magenta fury, *Callirhoe involucrata*, curtaining a ledge, is a case in point. Some plants, like some persons, shine in crowds; others are the better off if given a little wholesome isolation.

There are numerous pleasing little labiates that flower the season through and they have not in this garden shown the lust for conquest commonly attributed to them. Some of the best are the small Linarias, *Stachys corsica*, the Micromerias and Origanums, to mention only a few.

The following lists may certainly be added to by any earnest searcher but they are enough to bear out the contention that a flowerless Summer and Autumn rock garden is an unnecessary form of abnegation.

DWARF LATE FLOWERING PERENNIALS

Androsace lanuginosa, trailing, pink, July-Sept., sun.
Antennaria dioica, mat-making, pink, early summer, sun or half shade.
Anthemis cupaniana, spreading, white, early summer, dry, sun.
Arenaria saxifraga, tufted, white, 5", early summer.
Asperula cyananchica, thready trailer, pinkish, 4", all summer.
Aster acris nana, bushy, lavender, 1', Aug.-Sept., sun.
Aster linariifolius, violet, 1', Aug., dry, sun.
Aster pleides, lavender, 7"-12", Aug.-Sept., sun.
Astilbe chinensis, rose-lavender, 12"-14", July-Aug., damp, sun.
Astilbe simplicifolia, pink or white, 6", late summer, cool situation.
Bellis rotundifolia caerulescens, pale blue, 3"-4", all summer, sun.
Bellium minutum, white to pink, 1", long season, sun.
Borago laxiflora, sky-blue, sprawling, summer, well-drained, sun (tender).
Calamintha alpina, mat-making, violet, June-July, sun.
Calandrinia umbellata, tufted, magenta, moraine, full sun, quite consistently all summer.
Calceolaria polyrrhiza, creeping, yellow, 8", shade and damp (tender).
Callirhoe involucrata, tumbling, magenta, all summer, sun.
Calopogon pulchellus, pink, 1", wet situation, sun, July.
Campanula abietina, violet, 8", sun or half shade, July.
Campanula carpatica, tufted, blue or white, 8", July-Sept., sun.
Campanula collina, tufted, deep violet, summer, sun.
Campanula glomerata acaulis, compact, violet, 3"-6", all summer, sun.
Campanula pulla, dwarf runner, violet, 2"-3", July, sun or half shade.
Campanula pulloides, hairy, creeping, 3"-5", violet, sun or half shade.
Campanula pusilla, mat-making, blue

(*Continued on page* 116)

True* China . . . made in America



Delicate. Graceful. Strong
and now . . . very inexpensive!

Usually, china as lovely and dainty as this must be handled very gently. But your Syracuse China doesn't require such care. Surprising as it seems, Syracuse China is the strongest ware made. And it's no calamity if you do break a piece. First, because it is made in America—matching pieces are quickly and easily obtained. Second, this china is surprisingly inexpensive—about one-half its former price.

This is why, in so many homes, Syracuse China is being used with the greatest of pride for entertaining and with the greatest of thriftiness for the family meals.

You may have some difficulty in choosing the pattern you like best—they are all so lovely and there are so many of them. But when you do choose, you'll be proud of your good taste—and of your new china. Sold by department, china and jewelry stores. Write for the names of the stores nearest you. Onondaga Pottery Company, Syracuse, New York.

* We use the term "true china" because the word "china" is often applied to dishes which are not real china. Sometimes such dishes are even marked "china." Ask any informed sales person to explain the difference.

Syracuse China is unconditionally guaranteed against crazing. You'll never find the surface a network of unsightly cracks.

Syracuse China
A PRODUCT OF ONONDAGA POTTERIES
Potters to the American Trade since 1870

SLEEP LIGHT SLEEP TIGHT



Summer nights when you want a *little extra* but not heavy covering, you'll rejoice in having one of Macy's zephyr-weight blankets to flip over you. They're exquisite to feel because of their soft, smooth texture. They're semi-transparent, but tough, and wear and wash like *wool* blankets should. For a fine finish, ends are smartly bound. *Sixth Floor.*

FINE COTTON BLANKETS, 72" x 84" in rainbow tints, blue, [illegible] pastels, pink, rose or white, each ___ 1.88

FINE ALL WOOL BLANKETS, zephyr-weight, pastels, [illegible] 4.98
72" x 84", each 5.98

SUPERIOR COTTON BLANKETS, 72" x 84", in lovely pastels, each ___ 2.77

DE LUXE ALL WOOL BLANKETS, pastels as well as cedar and white, bound with satin.
72" x 90", (illustrated) each 6.98
[illegible] 9.34

[illegible] Macy's, [illegible], N. Y. C.

★MACY'S SUMMER COLONY



SCILLA CHINENSIS

SUMMER IN THE ROCK GARDEN

(Continued from page 113)

or white, 6"-8", [illegible]

[illegible] violet, 6"-8", July, sun.

[illegible], tufted, [illegible] lavender, 6", Aug., sun.

[illegible] spreading, azure, 9"-12", sun, Aug.-Sept.

Chrysanthemum alpinum, tufted, [illegible] sun.

[illegible] pink, 1', summer, dry sun.

[illegible] all summer, well-drained soil.

[illegible] summer, well-drained soil.

[illegible] pale pink, summer, well-drained soil, sun.

[illegible] light blue, all summer, well-drained soil.

[illegible] July, damp, sun.

Corydalis lutea, ferny, yellow, 8"-14", all summer, dry, sun or shade.

Dianthus gallicus, tufted, pink, July, 8", sun.

Dianthus Knappii, sprawling, yellow, 6"-9", July-Aug., sun.

Dianthus superbus, pink, 12", June-July, half shade.

Dianthus sundermanni, pure white, 6"-8", June-Aug., sun.

Digitalis ambigua, rosetted, yellow, 18", June-Sept., sun or half shade.

Epilobium obcordatum, trailer, rose-pink, summer, cool situation (tender).

Erigeron mucronatis (*Vitidenia triloba*), trailer, lavender, ever-blooming.

Eriophyllum caespitosum, trailer, yellow, summer, poor, hot and dry soil.

Erodium chamaedryoides, pink or white, 2", all summer and fall, sun.

Eryngium Bourgati, Thistle-like, 12", blue, July, dry situation.

Erythraea diffusa, mat-making, clear pink, 2", summer, sun and humus.

Euphorbia cyparissias, spreading, 8", yellow, summer, invasive.

Felicia petiolata rosea, hanging, pale pink, summer (tender).

Gentiana andrewsi, blue or white, 12"-18", Aug.-Sept., moist soil.

Gentiana asclepiadea, dark blue, 18", deep spongy soil, humus.

Gentiana Farreri, semi-prostrate, sky-blue, 4", cool, limy, gritty soil.

Gentiana lagodechiana, clump-making, blue, July-Sept., sun or half shade.

Gentiana purdomi, trailing, deep blue, Aug., full sun and root moisture.

Gentiana septemfida, half trailing, blue, July-Aug., peaty soil, light shade.

Gentiana sino ornata, semi-prostrate, dark blue, 4"-5", Aug., cool situation.

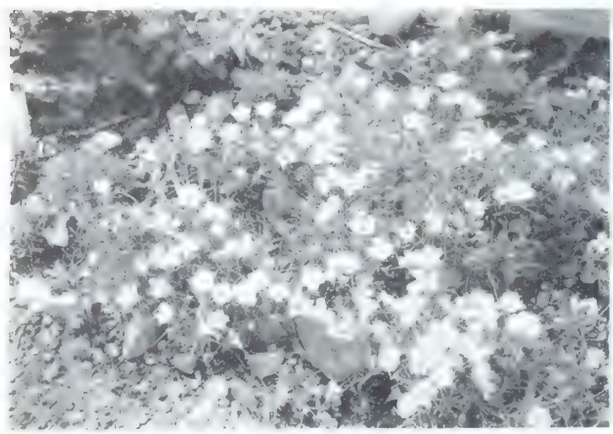
Geranium Endressi, raspberry, 12", July, sun or half shade.

Geranium grandiflorum, blue, 12", June-July, sun or half shade.

Geranium pylzowianum, creeping, pale pink, June-Aug., moraine.

Geranium sanguineum lancastriense.

(*Continued on page* 122)

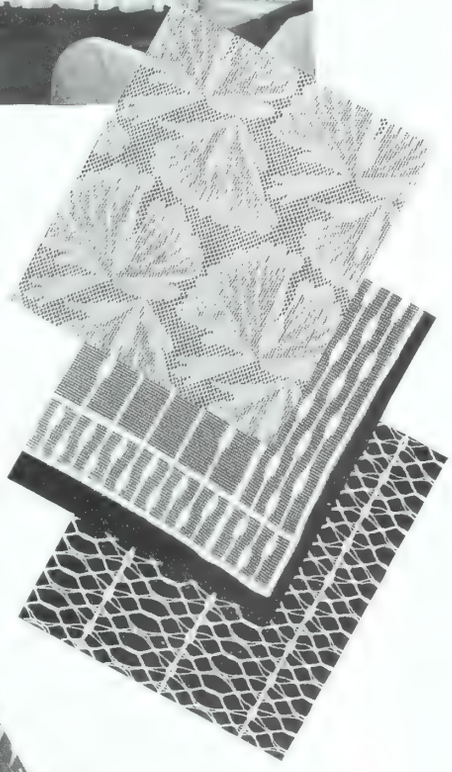


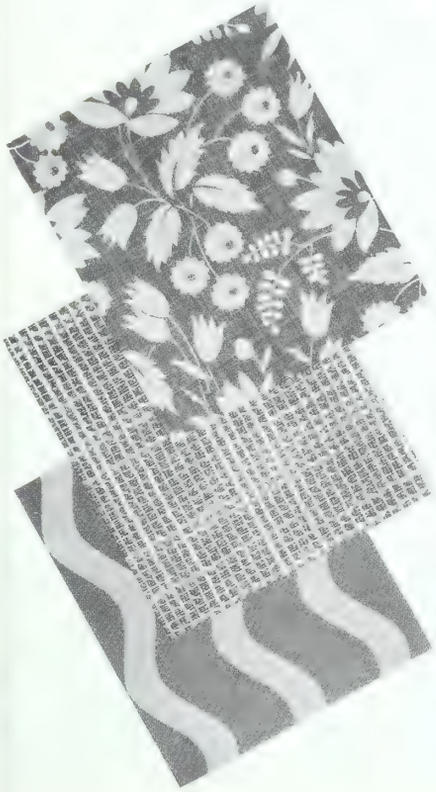
GILIA DIANTHOIDES

FOR SUMMER WINDOWS

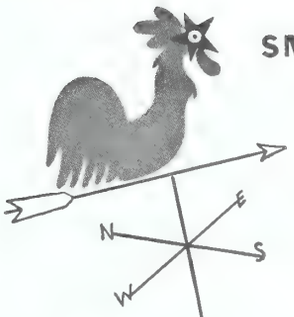


THE charm of sheer nets for summer windows is apparent in the attractive living room shown above. Here a plaster cornice, delicately fluted and tinted pale pinkish beige, is used also to form a valance at the top of a huge triple window. The whole expanse of door and window is hung in folds of sheer white Quaker lace woven in horizontal lines to match the lines of the modern furniture used in the room. Over draperies are maize colored satin. It is in the New York apartment of Raymond Loewy





THE thin curtain materials found on this page include nets, laces, sheer organdie and voile. Above, Ecru Scranton lace in an all-over shell motif: Gimbel's. Next, Closely woven net in pale green with stitching in white. Cool and very summery is the écru net woven in a design of open loops. Both Quaker patterns from Lord & Taylor. At left, Fine white printed organdie with all-over flower and leaf pattern: Hampton Shops. Charming for an 18th Century English scheme is this sunfast and washable Orinoka casement cloth with a rough antique effect; gold or ivory: From Thibaut. Suitable for a modern room is the soft Celanese ninon in ivory with horizontal pattern of wavy lines. It comes from Altman's



SMART WROUGHT IRON

from **MACY'S**

SUMMER COLONY



★ Macy's Summer Colony puts particular emphasis on wrought iron for suburban terraces and urban penthouses. Wrought iron, worked by hand. We show a novel combination which we thirstily call "mint juleps for two." Under stress, the table will also balance iced tea or aqua pura. Two attached chairs and the table are 49.95. A voluminous white umbrella completes the picture at 32.95. We show the furniture in green, the pale color of new grass. You may diverge and have other colors. *Ninth Floor.*

R. H. MACY & CO., Inc., 34th St. & B'way, N. Y. C.

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THE NEW ROYAL PORTABLE

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THEY SHALL NOT SHRINK



THEY SHALL NOT SHRINK, the newest slip covers fit as perfectly as the upholstery underneath. And they will be just as sleek looking after washing if you use these gay materials that have been sanforized shrunk. Left. Navy blue crash with gray and white horse-chestnut blossoms: From McCutcheon's



THEY SHALL NOT SHRINK



USE a stripe on the chairs if your chintz curtains have lots of pattern. At left is a beautifully fitting slip cover of cream and green cotton twill, the cream stripe having a little Persian design in maroon color. W. & J. Sloane



THEY SHALL NOT SHRINK, are now sanforized shrunk which means no part of [illegible] will pull out of shape. The trim cover at the right, which includes even the little arm portions, is of figured cotton, the design in off-white on a green, brown, mulberry or henna ground: McCutcheon's



STARTLING DISCOVERY!

An ABSOLUTELY WASHABLE STAINLESS

Wall Covering

DURAY — the revolutionary new wall covering has the velvet egg-shell finish *just like wallpaper*. But it is entirely washable with soap and water. *Not to be confused with ordinary, so-called washable wallpaper.* Ink, grease, butter, ashes, grimy fingers cannot stain it. It is scrubable—durable.

Alluring New Patterns

Styled by THIBAUT

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Dealers' Write for full information

DURAY

483 Tenth Avenue, New York

PERSONAL ATTENTION

House & Garden's School Department (see page 6, this issue), gives you a carefully selected list of private schools to consider for your boy or girl. In addition, House & Garden's School Bureau offers you the personal assistance of its own college-trained staff—young men and women who will gladly consult with you on the special, all-important problem of your child's school. Come in and see them, or write in detail to

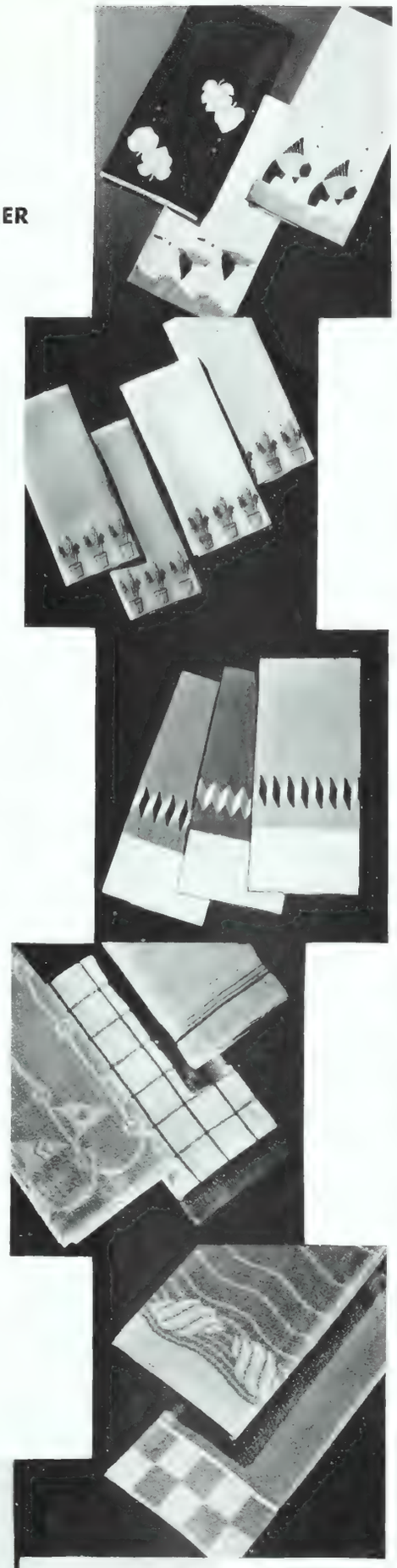
HOUSE & GARDEN'S SCHOOL BUREAU

1930 Graybar Bldg., New York

Phone MOhawk 4-7500

his hers

SUMMER TOWEL TICKER



NEW appliquéd guest towels: Pale pink leaves on a dubonnet ground; singing birds in blues and whites; modern fish in brown and yellow on white. Other colors available. From R. H. Macy

FINE embroidery and French knots on handkerchief linen form the amazingly life-like design and colorings of miniature hyacinths in this guest towel set. Mosse

MODERN guest towels of solid color handkerchief linen have contrasting motifs, edged with white borders. Combinations include pink with red; red and gray. Mosse

THREE new Martex bath towels. Yellow with white: B. Altman. Emerald crossbar and border on white: Bloomingdale; Yellow with white, orange and brown bands: Marshall Field, Chicago

GREEN and white lightweight turkish towel with narrow white lines throughout, and a shell motif: GimbelBros. Checks in green and white on green. Lord & Taylor. New Cannon designs

BIG bold shower curtains of wide ribbed snowy white cotton piqué with embroidery in brilliant red self-explanatory lettering. From W. and J. Sloane. They come in various color combinations

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"Celotex will give us more safeguards without extra cost"

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Enduring Comfort and Lasting Economy

Use CELOTEX on Both Sides of the Framework

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2. Loss of insulation value in years to come.
3. Attacks of Termites (white ants).
4. Destruction by Dry Rot.
5. Irritating noise.
6. Unnecessary building distortion.

• When you build with Celotex you build comfort, economy and security into your home. For Celotex Cane Fibre Insulating Board cuts fuel bills by protecting against winter's penetrating wind, and loss of inside heat. It assures cooler rooms in summer and at all times quiets noise.

These values are permanent, for Celotex Cane Fibre Insulating Board "stays put" and is safeguarded against destruction by Dry Rot or Termites as long as your home shall stand. Use Celotex Sheathing outside the framework to replace other non-insulating building materials without extra cost. Use Celotex Lath inside the framework in place of other non-insulating building material—both give extra insulation value. Consult your architect. See your contractor and Celotex lumber dealer. Or write us for interesting literature.

THE CELOTEX CORPORATION, 919 N. Michigan Ave., Chicago, Ill.

CELOTEX INSULATING SHEATHING

Celotex replaces ordinary non-insulating sheathing. It provides, in addition, insulation against heat, cold and noise. Resists wind leakage, strengthens walls—all at one material cost, no extra insulation cost.

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Celotex Lath is a superior plaster base. Its use in place of other materials gives you five distinct benefits in one material at one labor cost. (1) It provides a better base for a smooth, beautiful wall free from lath marks; (2) Its shock-absorbing qualities reduces to a minimum plaster cracking due to vibration; (3) It makes a tight wall that resists wind infiltration; (4) It quiets noise; (5) It insulates—gives permanent protection against heat loss in winter—hot sun in summer.



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BRAND INSULATING CANE BOARD

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Celotex Cane Fibre Products are manufactured under the Ferox Process (patented) and resist damage by Fungus Growth, Dry Rot and Termites (white ants). Look for the brand name. Accept no substitutes.







COMFORT and CHARM

Plus Proven Construction

In the library of House & Garden's Ideal House, a restful atmosphere prevails. As a perfect complement to this background, Jamestown-Royal's luxuriously soft love seat was chosen, as pictured above. Upholstered in beige mohair, its gracious rounded lines suggest its deep comfort. It is a piece from our "Pajama" group, furniture designed and built to help America rediscover the lost art of relaxation.

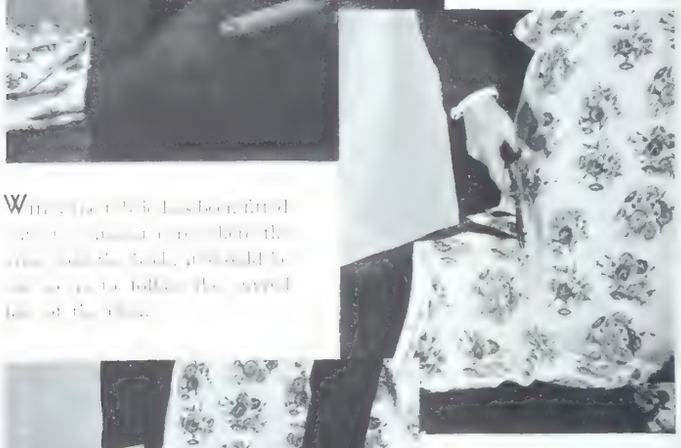
JAMESTOWN-ROYAL UPHOLSTERY CORP.

Jamestown, N. Y.

MAKING A SLIP-COVER IN TWELVE STEPS



Start the cover at the back of the chair, dropping the fabric over the top and down to the seat. Leave a wide pleat of the material entirely across the top of the chair



When the back has been fitted [illegible] to follow the curved line of the chair



The seat covering is made by drawing the material up over the front of the chair to meet the back section



Here, pinned it [illegible] into place, fit [illegible] the arms [illegible] to fit the shape of the chair



Use a wide, straight band of the material to cover the front, placing it flat against the chair. Pin this to the piece which covers the seat

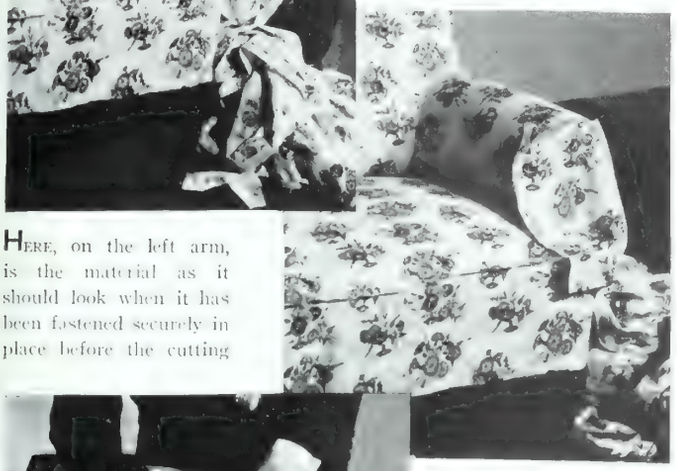


The covering for each arm is composed of [illegible] pieces [illegible] the [illegible] top piece extending [illegible] top of the arm.

MAKING A SLIP-COVER IN TWELVE STEPS



To insure a smartly tailored effect for the completed cover, the material should be stretched tightly over each arm and pinned firmly in place before cutting



Here, on the left arm, is the material as it should look when it has been fastened securely in place before the cutting



For the upper half of each side, a short, narrow strip of the material is required (left)



This illustration shows the side of the chair with all material pinned. One large piece covers the space below the chair arm



The back is covered with a single large panel of the material which joins the side and top sections at the chair's edge



When a wide ruffle has been attached about the bottom and the seams bound with a contrasting tape, your slip cover is done





See the newest idea in studio couch operation—the Sleeper "Ezy-Out"—rolls lower bed into position like a gear shift. Send in the coupon.

*West Coast prices slightly higher.

WHY not give yourself the gift of thousands of nights of luxurious rest — with a Perfect Sleeper? This smooth, soft mattress is tuftless through and through. Patented inner-springs give you the maximum of comfort. Covered with beautiful materials and built to last — but not expensive. Box springs to match. At your department or furniture store. Sleeper, Inc., 30 Factories from Coast to Coast.

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MANCHESTER SILVER CO.
PROVIDENCE RHODE ISLAND

SUMMER IN THE ROCK GARDEN

(CONTINUED FROM PAGE 116)

semi-prostrate, pink, 6"-8", July.

Gypsophila repens, creeping, pale pink, summer, sun.

Hutchinsia alpina, tufted, white, 6", white, fragrant, Aug., damp, sun.

Hypericum, [illegible] yellow, 8", summer, sun.

Hypericum reptans, mat-making, yellow, summer, sun.

Iberis sempervirens, creeping, white, summer, sun.

Iris cristata, crested, yellow, 6"-9", July-Aug., sun.

Iris dichotoma, night-blooming, bluish, 18"-24", August, sun.

Lewisia, [illegible] poor, [illegible] July-Aug.

Limonium, numerous dwarf vars., *bellidifolia*, etc., lavender, sun.

Linarias, all creeping—*aequitriloba*, *pallida* [illegible] *origanifolia*, 6" [illegible] all summer, sun or half shade.

Linum capitatum, yellow, 12"-18", summer, sun.

Lysimachia nummularia 'Aurea', golden trailer, yellow, all summer, sun.

Mentha requienii, creeping, highly scented creeper, [illegible] tion.

Mertensia echioides, blue, 6"-8", summer.

Mitella, [illegible] pinkish, [illegible] 4"-8", summer, sun.

Muscaria racemosa, 6", rosy, all summer.

Nepeta mussini, semi-prostrate, lavender, 1', summer, sun.

Nepeta nuda, erect, lavender-blue, all summer, sun.

Nierembergia rivularis, carpeter, [illegible] summer, damp soil.

Oenothera caespitosa, tufted, white, 6", all summer, sun and drainage.

Oenothera missouriensis, tufted yellow, 8"-12", all summer, sun.

Oenothera pumila, yellow, creeping, 1', summer, sun situation.

Oenothera speciosa, white, 18", sun and drainage, summer.

Omphalodes luciliae, sky blue, trailer, summer, full sun.

Ononsis rotundifolia, rosy, 12", early summer, well-drained sun.

Origanum, [illegible] *edgeworthii*, yellow, creeping, early summer, sun and drainage.

Origanum pulchrum, pink, 6"-9", summer-autumn, sun.

Origanum vulgare, trailing pinkish, summer and autumn, sun.

Parnassia palustris, white, 6", Aug., damp, sun.

Polygonum affine, carpeter, pink, 8", all summer, sun.

Polygonum vaccinifolium, trailer, soft pink, flowers in September.

Potentilla tonguei, apricot trailer, all summer, sun or shade.

Poterium obtusum, ferny, reddish, 2', summer, sun.

(CONTINUED ON PAGE 120)

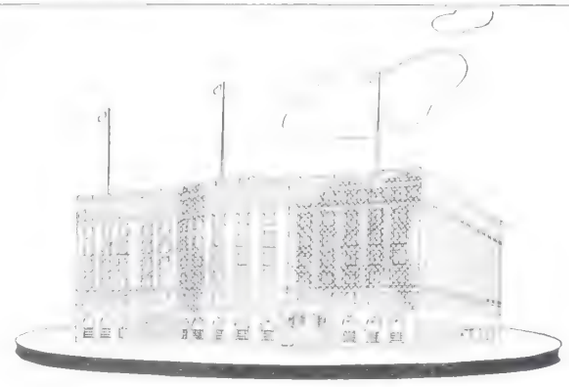


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Bring the outdoors in! The colors that delight you in the garden, flower into indoor loveliness in these handsome Kleinert's Shower Curtains of "Illusion" – their specially processed transparent silk which NEVER sticks, splits, or peels. There are clear gay shades for rooms with figured walls, as well as smart designs to lend interest to plain color schemes—home decorators find Kleinert's Shower Curtains the easiest and most effective means of beautifying a new bathroom or rejuvenating an old one.

Kleinert's
*T. M. Reg. U. S. Pat. Off.
SHOWER CURTAINS

Guaranteed by GOOD HOUSEKEEPING as advertised therein



To Lovers of Fine Living

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And because the Copley-Plaza, situated in Copley Square, flanked by Phillips Brooks' famous Trinity Church and the renowned Boston Public Library, provides a setting, both serene and beautiful, far removed from confusion, yet only a stone's throw from everything important.

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Illustrated folder upon request.

The COPLEY-PLAZA, Boston
ARTHUR L. RACE, Managing Director

SUMMER IN THE ROCK GARDEN

(CONTINUED FROM PAGE 122)

Primula capitata Moorcana, violet, 12", late summer, cool conditions.

Saxifraga Fortunei, white, 8"-10", autumn, cool situation.

Scutellaria indica japonica, lavender-white, all summer, light soil.

Scutellaria pontica, trailer, lavender hooded flowers, all summer, sun.

Sedum dasyphyllum, gray creeper, 2", July, sun.

Sedum Ewersi, semi-trailing, pink, 4"-6", summer, sun or half shade.

Sedum Sieboldi, semi-prostrate, pink, 6", autumn, sun.

Sedum spurium splendens, trailer, rose-red, summer, sun.

(Numerous other Sedums.)

Sempervivum (many species and vars.), dry situations in sun.

Silene schafta, semi-trailing, bright pink, Aug., sun.

Solidago cutleri, bright yellow, 6", July-Aug., sun.

Stachys corsica, mat-making, pale pink, all summer, sun.

Thymus, creepers, many kinds and colors, flower off and on throughout the summer. *T. nummularis,* a sweet-scented mat-maker, blooms later than most.

Tunica saxifraga fl. pl., pale pink, thready, summer, sun.

Verbena canadensis (*aubletia*) scrambler, pinkish-lilac, 12"-18", July-Aug. (tender).

Verbena venosa, lavender-flowered scrambler, all summer and autumn.

BULBS AND TUBERS

Allium cernuum, late June and July, pale lilac, 1'; *A. cyaneum,* August, pale blue, 6"; *A. flavum,* early July, 1', yellow; *A. odorum,* Aug., 18", white, scented; *A. pulchellum,* mid-July, pink; *carinatum,* mid-July, pink, 1'; *recurvatum, beesianum, purdomi* and *stellatum,* the latest to flower, often lasting until November.

Belamcanda chinensis (Blackberry Lily), orange, many weeks in summer.

Brodiaea: coccinea, Eastwoodi, californica, grandiflora, early July, sun.

Calochortus macrocarpus, late June and July, purple, sun, drainage.

Calochortus venustus, various colors, late June and July, sun, drainage.

Colchicum, August-October, pink, rose, white, many vars., partial shade.

Crocus, September-December, many vars., lavender, purple, white, sun.

Cyclamen europaeum, rose-colored, August.

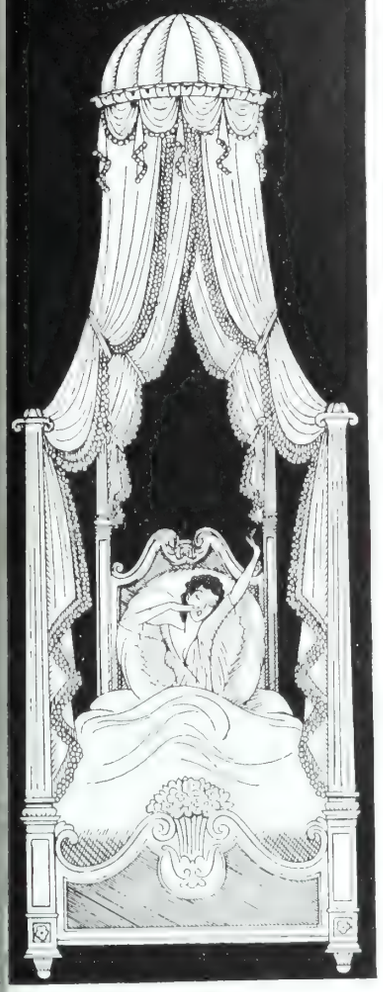
Cyclamen neapolitanum, white or pink, cool conditions, September.

Hypoxis erecta (Yellow Star Grass), 6", all summer.

Lilium canadensis, yellow or orange, summer, damp places.

(*Continued on page* 124)

Carlin Comforts



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Sanforized Shrunk

40 WORTH STREET NEW YORK CITY

SUMMER IN THE ROCK GARDEN

CONTINUED FROM PAGE 123

[illegible] summer.

Arenaria caespitosa, white. Gideon Gleam, yellow, July.

Asperula Mollugo (Blue Woodruff). September-Oct., all situations.

[illegible] Aster. Aug.-Sept. 15-18". Aster, semi-trailing.

[illegible] pink. August-Nov. 8-12".

Oxalis lasiandra, copper-red, all summer-autumn.

[illegible] pink. Aug.-Oct. August sun.

[illegible] blue. All summer. 6"-8".

[illegible] pale yellow. 12"-15".

[illegible] September.

Tricyrtis (Toad Lily), 18", whitish, [illegible] Nov.

[illegible] sun and shade, some situations, all summer (tender).

[illegible]

[illegible] Mimosa. Pudica, scarlet.

[illegible] Lychnis, coeli-rosa, 6".

Androsace septentrionalis, white, 6".

[illegible] powder blue. 8".

[illegible] violet, 4".

[illegible] lavender blue.

Campanula Loreyi, blue-violet, 1'.

Chaenorhinum heterophyllum, lilac-purple, 6".

Collinsia grandiflora, blue and white, 1'.

Crepis rubra, rosy-pink, 6".

Dozeningia elegans, blue, 6".

Erythraea venusta, pink and white, 6".

Eschscholtzia caespitosa, yellow, 6".

Eschscholtzia tenuifolia, pale yellow, 6"-7".

Felicia bergeriana, blue, 8".

Felicia tenella, blue, 6".

Gentiana nivalis, blue, 4".

Geranium robertianum, pink, 1'.

Gilia abrotanifolius, pale blue, 12".

Gilia dianthoides, rosy purple, 6".

Gypsophila acaulis, pink, 3"-4".

Ionopsidium acaule, white, 2".

Layia elegans, yellow, 14".

Leptosiphon androsaceus, lilac-purple, 5".

Leptosiphon hybridus, brilliant, many colored, 6".

Leptosiphon roseus, 6". (All these are clear pink.)

Limnanthes douglasii, white and yellow, 1'.

Limnanthes douglasii, white and yellow, 6".

Linaria aparinoides, blend of mixed colors, 6".

Linaria bipartita, blue-purple, 1'.

Linaria Loeflii, yellow and dark purple or brown, 6".

(Continued on page 125)



Enjoy the

CARESS

of Soft Water

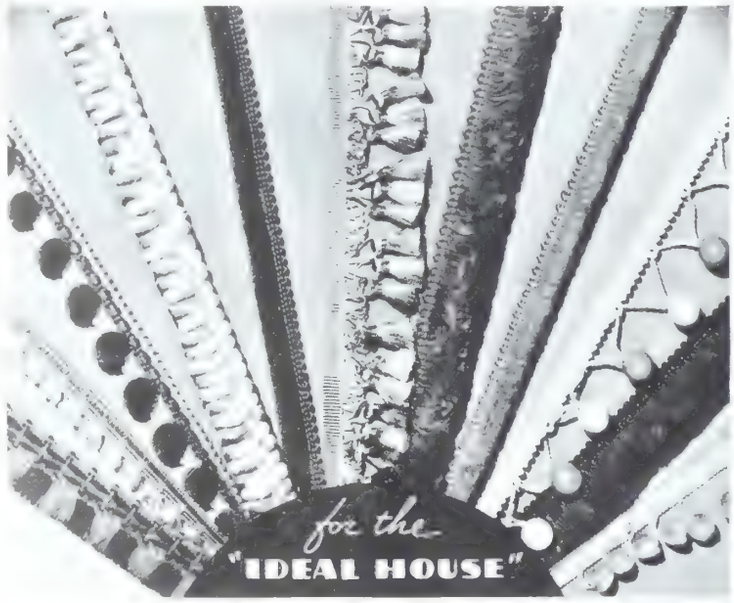
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in Tempered Weather with GAR WOOD Tempered-Aire!



TO TEMPER the sultry days of summer—to furnish healthy, humid heat in winter—to take away the damp and chill when spring and fall hand out a raw deal in weather—to filter out dust and pollen and soot and smoke—

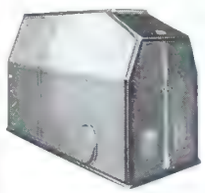
In short, to take full command of air and health conditions in every part of the home, day and night throughout the year—

That is the purpose (and the accomplishment) of Tempered Aire.

And how smoothly and quietly it is all accomplished—and how economically. The thermostat and the humidistat, with their sensitive fingers, do all the watching, the thinking and the acting. All you have to do is to revel in the most comfortable atmosphere you ever lived in and (if you care about expense) congratulate yourself on the money you are saving.

For owners say Gar Wood oil heat costs less than coal. Want us to prove it? Then please write to

Air Conditioning Division
GAR WOOD INDUSTRIES, Inc.
Detroit, Michigan



MODEL 102
GAR WOOD
TEMPERED-AIRE

Gar Wood

OIL HEATING AND
AIR CONDITIONING SYSTEMS

SUMMER IN THE ROCK GARDEN

(CONTINUED FROM PAGE 124)

Linum grandiflorum, wine-red, 14".
Nemophila insignis, sky-blue, trailer, for shade.
Nierembergia calycina, blue and white, 1' (Other tender Nierembergias).
Nycterinia selaginoides, pink, 6".
Omphalodes linifolia, white, 6"-8".
Phacelia campanularia, deep blue, 9".
Phacelia ciliata, lavender-blue, 1', scented.
Sanvitalia procumbens, yellow trailer, 6".
Saponaria calabrica, deep pink, 9".
Scabiosa prolifera, ivory-white, 9".
Schizopetalon Walkeri, white, 1' (night-scented).
Sedum caeruleum, powder-blue, 2".
Tagetes signata pumila, orange, 8".

SHRUBS

Abelia chinensis, pinkish white, summer and autumn.
Abelia Schumanni (*A. longituba*), all summer.
Brachenthalea speciosissima, pinkish, July-Aug.
Calluna vulgaris vars., rose, etc., late summer.
Cistus (Rock Rose), 1'-18", all summer (not very hardy).
Cotoneaster dammeri (*humifusa*), red berries, trailer.
Cytisus nigricans, yellow.
Daboecia polifolia (*Menziesi, polifolia*), reddish purple, June-Sept.
Erica carnea (*Heather*), various vars., late autumn, spring.
Erica ciliaris, July.
Erica darleyensis, November.
Erica tetralix, summer.
Erica vagans, all summer.
Gaultheria procumbens (Wintergreen), bright berries in autumn, shade.
Genista dalmatica, yellow, 4"-5", June-July.
Genista horrida, June and July.
Genista pilosa, May-July.
Genista radiata, June-July.
Genista tinctoria fl. pl., early summer (all are yellow-flowered).
Hypericum patulum Henryi, yellow, summer.
Polygala chamaebuxus (Creeper), summer and autumn.
Putoria calabrica, pink, July-September.
Rosa foliolosa, white, all summer.
Rosa rouletti, pink, all summer.
Salix bocki, catkins in autumn.
Satureia montana, summer.
Spartium junceum (Spanish Gorse), summer, (tender).
Spiraea crispifolia (*So. bullata*), pink, late summer.
Teucrium chamaedrys, rose-red, July-Aug.
Teucrium pyrenaicum, cream and lilac, spreading.
Ulex nana (Dwarf Gorse), yellow, all summer (tender).



WARREN'S
Porch Shades
A Wise Investment in Summer Comfort

Why allow sun, wind, rain to make your Porch a place you shun instead of one you seek?

Warren's Shades insure Privacy, Comfort, Convenience, Beauty and Protection. They come in soft, restful colors, oil-stained, non-rub and weather-proof. Standard widths 3 to 12 feet; either 6 or 7 foot drop (length). Light, strong, durable, easily hung. "Rayntite" or "Ideal" styles.

If not at your dealer's, send porch dimensions (openings to be protected) for estimate.

WARREN SHADE CO., Inc.
2909-13 East Hennepin Ave., Minneapolis, Minn.



Now...Seal Cracks around Tubs with Plastic Wood

Now . . . you can quickly and easily seal **unsightly cracks around bathtubs and sinks, reset loose bathroom fixtures in plaster, tile or wood, seal floor baseboard, drainboard or shelving cracks, etc.** — with this new discovery—Genuine Plastic Wood.

HANDLES LIKE PUTTY—DRIES TO HARD, PERMANENT WOOD

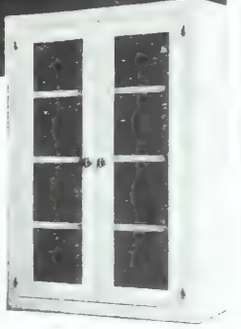
Genuine Plastic Wood is actual wood in putty form. When dry it is hard, waterproof wood that can be carved, sawed, sanded—will hold nails and screws without cracking or crumbling —will adhere to any clean, dry surface, wood, metal, glass, plaster or porcelain —you can paint it just like real wood. Sold at all paint and hardware stores in 25c tubes, 35c cans. Ask for White Plastic Wood for bathroom repairs.





YOUR KITCHEN IS THE HEART OF YOUR HOME

TODAY'S kitchen must be efficient and METALCRAFT cabinets made of sturdy steel *are* efficient, sanitary and everlasting. Durable gloss enamel finish in colors to suit your decorative scheme. For economy's sake, let our Planning Department submit a complete layout — no obligation. We suggest a visit to our showrooms.



Many styles and sizes of cabinets (glass doors—solid doors) may be had to suit any wall arrangement for the apartment, the small or large house — new or remodeled kitchens.

EXCEL METAL CABINET COMPANY, INC.
Showrooms at 101 PARK AVENUE, NEW YORK
GENERAL OFFICE AND FACTORY, JAMESTOWN, N. Y.



CHINESE RED
LIPSTICK AND ROUGE
by helena rubinstein

Brightest spot in a season of brilliant colors — dominant cosmetic note for many seasons to come—Helena Rubinstein's Chinese Red lipstick and rouge. It is young and vivid — with lots of red to flatter you and just a hint of gold to give you a touch of the exotic. To pallid skin it lends a lovely glow. To dusky skin, it adds a vibrant accent. It lifts every skin to new heights of enchantment.

The appeal of Chinese Red Lipstick goes even deeper than color. Like all the famed lipsticks by Helena Rubinstein—Red Raspberry, Red Poppy, Red Geranium, Red Coral and warm Terra Cotta—this newest lipstick contains a precious element which fosters natural moisture. It gives your lips that ripe dewy gleam—the lustre of youth! Lipsticks 1.00, 1.25 Rouges to harmonize, 1.00.

Helena Rubinstein Powders in smart flattering tones. Clinging textures for all skins—Dry, Normal, Oily 1.00, 1.50 to 5.50.

Persian Mascara — Doesn't run, doesn't smart. 1.00.

Eyelash Grower and Darkener. Grooms lashes, brows. 1.00.

Helena Rubinstein Cosmetics are available at her Salons and at all smart stores.

helena rubinstein
8 East 57th Street, New York
LONDON PARIS

© H.C.H.R. Inc

The "20-year-ahead" home is "TRIPLE-INSULATED"

against Fire, Weather, Wear with Johns-Manville Building Materials

J-M ASBESTOS SHINGLES

protect the entire outside of your house against fire. These beautiful shingles will not rot or wear out. Never require paint



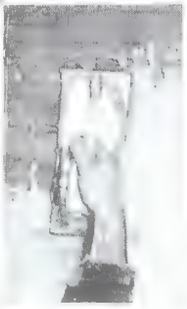


J-M ROCK WOOL HOME INSULATION

keeps your rooms up to 15° cooler in summer—warmer in winter and saves up to 30% on fuel. Fireproof.

J-M STEELTEX

reduces to an absolute minimum the possibilities of plaster cracking. Eliminates lath marks. Provides a fire-safe inner wall built on the principle of reinforced concrete.



THE truly well built house of 1936 will still be "new" in 1956, because it will be "Triple-Insulated"—protected against FIRE, WEATHER and WEAR. This is made possible by the use of the latest Johns-Manville materials, developed through the vast research and engineering resources of the Johns-Manville organization.

If you are considering building, you will want to know all about the "Triple-Insulated" house, as described and pictured in the *free* J-M "40 Points" book, shown below.



FREE! Johns-Manville Book on Home Building

[illegible] Manville, Dept. BG-5, 22 E. 40th St., New York, N. Y. Send me, free [illegible] 40 Points You Should Consider in Building Your Home," with a section [illegible] devoted to the "Triple-Insulated" home.

Name [illegible]

Address [illegible]

City [illegible] State [illegible]

KNOW YOUR NURSERY STOCK

By Maurice L. Condon

A [illegible] who [illegible] or her husband is as familiar with nursery stock as [illegible] perfect [illegible] of [illegible] commodities or merchandise, this article is written to help, as much as [illegible] with very little knowledge of the material he is going to purchase, and who [illegible] integrity of the nursery at which he [illegible]

Nurserymen, as a class, of course, are just as honest or dishonest, as the [illegible] definite things to sell, but if one happened [illegible] a manufactured article, who lays the whole thing before your eyes; the [illegible] is the other half (the roots—which, incidentally, are usually the most important part) is buried in the ground.

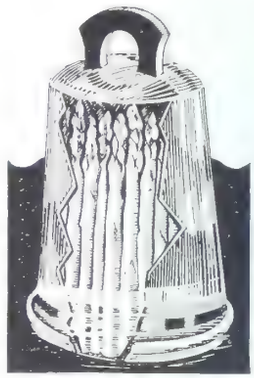
It is almost like buying an umbrella or a cane where the salesman holds the handle up his sleeve and says: "Oh, it has a very nice gold handle on it, but it happens to be hooked around my neck and I can't get it loose just now; but you will find that it is all that I claim it to be."

If it so happens that you like and are satisfied with all of it that you can see, and if a number of your friends have purchased these same umbrellas from this same man and have told you that Mr. Doe is a perfectly honest man and that you can rely upon anything he tells you, you are usually quite safe in buying the article, as the only thing in question is the handle, and since the man is reliable, everything will be all right. But suppose he is not honest, and the umbrella happens to have a damaged or inferior handle, and you have already paid for it? You may then have trouble getting your money back or getting the umbrella which was represented to you.

Tree and shrub roots are hidden in the ground, and all that you will be shown, even in the good reliable nursery, is the top, as it would be most unreasonable for you to expect the nurseryman to go to the trouble and expense of digging out of the ground each plant to show you that it has a good fibrous root system; which is of paramount importance to the proper growth of plants, and is the difference between success and failure in the operation of shipping to and transplanting on your property, with a minimum degree of shock.

But supposing he did show you the roots and told you that it was a fine root system. Would you be able to judge whether or not it was of proper de-

"Little Chef"



ASPARAGUS STEAMER

A Kitchen Sensation

HEAVY POLISHED ALUMINUM.. *price* **$1.00**

Little Chef Asparagus Steamer steams stalks upright to a delicious tenderness—heads come out unbroken with the true flavor and color intact—the correct way to cook asparagus.

Tested and Approved by Good Housekeeping Institute

SENT POSTPAID ON RECEIPT OF $1.00

NORREY'S PRODUCTS, Inc.

Dept. G—114 E. 32nd ST. New York

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KOHLER METRIC SHOWERING

A NEW bath with a built-in seat! Convenient for mothers, safe for elderly people, quick and easy for shower bathers, roomy, easy to clean—*the one bath that suits all the family.*

Note neat straight-line design and gleaming flat surfaces, styled to match other distinguished Kohler fixtures. . . . In a word—new beauty and new usefulness, at most modest cost.

The METRIC is now on display at Kohler showrooms—or ask a Licensed Master Plumber. And ask about the Kohler Time Payment Plan—no down payment, 3 years to pay. . . . Kohler Co. *Founded 1873.* Kohler, Wis.





KOHLER OF KOHLER

PLANNED PLUMBING AND HEATING

FREE! KOHLER CO., Kohler, Wis. Please send Booklet No. H-5, having new plans and color schemes for bathrooms and kitchens.

Name [illegible]

Address [illegible]

WAX YOUR FLOOR FREE!

Try DRI-BRITE no-rubbing, no-polishing Liquid Wax at our expense. Buy these two-cans-in-one at price of single can. Use sample. If you're not convinced that DRI-BRITE is the best wax you ever used, return large can unopened to dealer and get money back.

Simple and swift as dusting.

Just apply Dri-Brite with a neatly folded cheesecloth in straight overlapping strokes. In 15 minutes, Dri-Brite smoothes and levels itself and *dries bright* without rubbing or polishing.

Just as plate glass tops protect valuable furniture, Dri-Brite *auto-plates* hardwood floors and linoleum with a dust-resisting surface of finest carnauba wax. It protects hardwood and linoleum floors against scraping and scuffing. Makes old floors look new.

Dri-Brite, the original and genuine no-rubbing, no-polishing liquid floor wax, costs no more than ordinary wax. At Hardware, Paint, Grocery, Drug, and Dept. Stores.



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St. Louis

THERE IS BUT ONE DRI-BRITE ACCEPT NO SUBSTITUTES!

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SWEDEN!

LAND OF SUNLIT NIGHTS



merican women are awake to the many ad- antages of a summer in Sweden for them- elves and their children.

More vacationed there last summer than ver before.

The long days of health-giving sunlight— he added time outdoors — the purity of the ood — the scenic beauties — historic riches nd, above all, the unfailing, kindly and hon- st Swedish hospitality that greets them verywhere—these are the important reasons hy American women are selecting Sweden or their summer holidays.

P.S. By the way, shopping in Sweden is a delight exquisite bargains in art handicraft.

Ask your travel agent or us for our new

"Lands of Sunlit Nights"

with complete travel detail of delightful journeys n all the Scandinavian countries—a treasure house of vacation guidance.

SWEDISH TRAVEL INFORMATION BUREAU

630 FIFTH AVENUE Dept. HG NEW YORK



He's COOL because there's *Balsam-Wool* IN THE ATTIC

● In a few hours, any carpenter can tuck Balsam-Wool between the joists in your attic. Then your home will be COOL this summer—and every summer thereafter. You will get restful sleep on hot nights. The whole family will be more healthy. And next winter, the Balsam-Wool in your attic will start saving you sizable sums on your fuel bill!

It costs so little to apply Balsam-Wool in your attic—and complete satisfaction is guaranteed. Why not get the facts—now—before midsummer finds you sweltering?

BALSAM-WOOL Sealed INSULATION

WOOD CONVERSION COMPANY
Room 113, 1st Nat. Bank Bldg., St. Paul, Minn.
Gentlemen: Please send me the facts about Balsam-Wool Attic Insulation.

Name .....

Address .....

City State

KNOW YOUR NURSERY STOCK

velopment to bring that particular plant through successfully, since the necessary root system for one type of tree or shrub would be inadequate for another of equal size? The answer is quite simple.

If the person with whom you are dealing knows that the stock which he is selling you is physically right in every way, and he represents an honest reliable firm—not necessarily a large organization, as size is no criterion—you will find that he will guarantee up to a certain point the trees or plants which he is selling; provided, of course, that he is satisfied that you will do your part of the job right as to proper care after planting, such as watering, cultivating, etc. However, you must be sure that there is something behind the guarantee; not necessarily money, as interest and integrity are of much greater importance.

Usually, if he has planted them and feels that everything possible has been done for them, he will replace the trees or plants without further question, and usually at a loss to himself. (Don't forget that statistics show that nearly 60 per cent of the nursery material that dies after transplanting is caused by neglect on the part of the person responsible for its care. These figures will show that the nurseryman is not always to blame for the death of nursery stock.)

The first thing to do after one has made up his mind that he is going to purchase plant material is to go to a good reliable nursery, unless he happens to have engaged the services of a good professional landscape architect. He should do the latter if he is going to do much planting or spend much money, as it is the job of the landscape architect to know plants, how to arrange them properly, where best to buy them, how they should be handled, and what to expect of them.

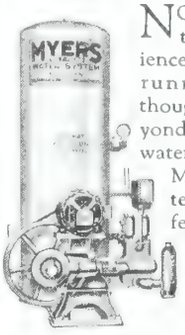
Do not choose a nursery because some neighbor, who may know very little about good plants, says it is cheaper than any other place. Cheap nursery stock is often like most other cheap things—it is apt to be inferior in quality. You should bear in mind that if it were some unusual bargain of rare or fine material, it would be quickly snapped up by some other nurseryman and you probably never would hear of it. There are sometimes, of course, some real bargains, where good plant material is sold at a sacrifice—like rare pieces of furniture or paintings; but they are exceptions, and for every one bargain there are nine that are not.

I think it is possible for the novice, knowing nothing of nurseries, to judge for himself how good or how bad a nursery is by noticing first how fine it looks, and a ten-year-old child can tell this. If you happen to pass by a nursery (whether it be one acre or a thou-

(Continued on page 128)

Running Water





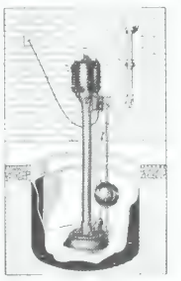
NO need to be without the comfort, convenience and protection of running water, even though you live far beyond the reach of city water mains. A reliable MYERS Water System will furnish perfect service at costs so low as often to put city meter rates to shame. In thousands of suburban and country homes, estates, golf courses, parks, vacation cottages, camps, and resorts, water has been supplied for years by an efficient MYERS system. Countless satisfied users have learned that they can absolutely depend on these high quality units, to give them running water in abundance without vexatious interruptions.



Electric and engine powered models for both deep and shallow wells. Styles and sizes to meet all needs. Prices are low; financing can be arranged through our local dealer. Write today for interesting water system booklet.

Sump Pump for Cellar Drainage

A newly designed, low priced item which protects cellars or basements against the flooding that so readily occurs where drainage conditions are not absolutely perfect. Can be easily installed at little cost in either old or new construction. Silent centrifugal pump, operated by electric motor. Absolutely dependable and entirely automatic. Starts when water enters drain pit or sump. Stops when water has been pumped out. Circular will be sent on request.



THE F. E. MYERS & BRO. CO.
41 Fourth Street Ashland, Ohio
"Pump Builders Since 1870"

MYERS WATER SYSTEMS

THE F. E. MYERS & BRO. CO.
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Send free information on Water Systems . . . ☐
Sump Pump . . ☐ Name of nearest dealer . . ☐

Name .....

Address .....

(W-21)

Take Off Your Hats to The MYERS

LEARN TO BE *Charming*



Charm is the birthright, the natural heritage of every living soul. The expression of it is the only known insurance for happiness. When a woman reflects her innate Charm all else of value follows as naturally as flowers turn to the sun.

A BOOKLET
"THE SMART POINT OF VIEW"
WITHOUT COST

How much Charm have you? Just what impression do you make? Grade yourself with Margery Wilson's "Charm-Test." This interesting self-analysis chart reveals your various personal qualities by which others judge you. The "Charm-Test," together with Miss Wilson's Booklet, "The Smart Point of View," will be sent to you without any cost or obligation. This offer is made to acquaint you with the thorough effectiveness of Margery Wilson's personalized training by correspondence.

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PERSONALIZED TRAINING

In your own home, under the sympathetic guidance of this distinguished teacher, you learn the art of exquisite self-expression—how to walk, how to talk, how to acquire poise and presence, how to project your personality effectively—to enhance your appeal. Through her personalized training by correspondence, Margery Wilson makes tangible for you the elusive elements of Charm and gives you social ease, charming manners, finish, grace—the smart point of view.

CONDE NAST

Margery Wilson

America's authority on Charm
Personal adviser to eminent women in all walks of life

Distinguished Tributes

RUTH CHATTERTON *writes:* "Margery Wilson's Charm is all that the [illegible] does not."

MARY PICKFORD [illegible] "You are creating what [illegible] to every [illegible] have done [illegible] delightfully."

NORMA SHEARER *writes:* "To capture the [illegible] of Charm and analyze it for personal utilization as you have done, is a perfect boon to all who wish to [illegible] their power."

To receive the Booklet and the "Charm-Test" write to:

MARGERY WILSON

1145 FIFTH AVENUE 22-E NEW YORK, N. Y.

KNOW YOUR NURSERY STOCK

continued from page 127

[illegible] is kept in fine [illegible] that the [illegible] is well-spaced and shaped so that it stands out as a perfectly healthy individual. The ground is kept well cultivated [illegible] weeds growing up through the plants, robbing them of part of their moisture and food. All the shade trees are well spaced and shaped, all the trees in the rows or [illegible] and the whole general appearance is orderly and well kept.

The chances are that the man running that nursery loves plants or he probably would not give them the care they appear to be getting. He is doing that because of his love for his work and plants. It shows that he knows [illegible] and [illegible] plant. He is probably giving the roots the same care as he is giving the tops. If the part of the plant that you can see is not getting good care, the chances are a hundred to one that the roots are in a much worse condition. That is the one place where he can save money by doing [illegible] (which is very necessary if plants are to thrive), and the public will know nothing about it at the time of the purchase. Root pruning means the frequent cutting of the roots, so that the plant can be lifted at any time, taking up a fine fibrous root system, which will insure its living.

If the nurseryman does all of these things and keeps his nursery in fine condition, you are probably at the right place and will have little to worry about.

The late Ernest Wilson, internationally famous plant hunter and the greatest botanist of the age, once said: "Buy a good root system and the rest of the plant will take care of itself."

Tell the reliable nurseryman what you think you want. If you know very little about trees and shrubs, tell him so. If he is the right type to start with—and he must be or you shouldn't be there—his advice can be of great help to you. He will tell you whether or not certain things that you have in mind are hardy in your particular section of the country. He will also tell you whether or not they will grow in a moist spot or a shaded spot; on a rocky ledge or a wind-swept area. If it is the wrong season of the year, he will tell you that also.

After you have talked over the things you want, he will take you out into the nursery and show you what he thinks you have in mind. We are assuming, of course, that everything he shows you is perfect physically. Terms are usually discussed, and if every-

For lasting beauty, and economy too...

LET YOUR CHOICE BE

ALVIN STERLING

CORRECT FOR EVERY OCCASION



AT YOUR JEWELER'S

[illegible] PRICE LIST [illegible] FREE
[illegible] MARYLAND
[illegible] DELLA ROBBIA
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THE ALVIN CORPORATION

Makers [illegible]

PROVIDENCE, RHODE ISLAND

June Platt's PARTY COOK BOOK

Recommended to readers of June Platt's articles in House and Garden.

Tells how to
- cook unusual dishes to delight your guests;
- serve simple dishes in piquant ways;
- plan the kind of meals that smart New York hostesses serve.

"*A* milestone in the advancement of American gastronomy." — *Richardson Wright*

*I*ntroduction by Julian Street. $2.50

Houghton Mifflin Co., 2 Park St., Boston.

FOR INVALIDS AND OLDER FOLKS —*the Open Door to a New Life!*

The automatic electric home elevator—a priceless boon to all who lack health or strength to climb stairs. Touch a button—you are upstairs or down as easily as *wishing* you were there. Built by the makers of the finest office and hotel elevators. Operates from lighting circuit. Modest in price; absolutely foolproof. Easily installed in old or new homes. Beautifully finished. Write today for booklet and full details.

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SHEPARD Home LIFT

PATENTS PENDING. TRADEMARK REG. U. S. PAT. OFF.

THERE IS ONLY ONE

Genuine SILEX GLASS COFFEE MAKER

[illegible] TRADE MARK OF [illegible] U.S. PAT. OFF.



Makes better tasting coffee

Easier to clean, faster, more economical, more healthful coffee... Silex glass coffee maker has all these superiorities... but intelligent hostesses buy it simply because it makes better tasting coffee. Has Pyrex brand glass, guaranteed against heat breakage. Everyday Kitchen Models from $2.95. Electric Table Models from $4.95. The Silex Company, Dept. H5, Hartford, Connecticut

accept no substitute

THE WORLD'S MOST BEAUTIFUL REFRIGERATOR



ONLY THE SHELVADOR offers this extra, usable space, this convenience and time-saving. Just open the door! There, at your finger-tips, are your most-often-needed foods. No reaching. No searching. No soiled sleeves or mussed-up foods. In ordinary refrigerators an orange takes the shelf space of a milk bottle. In the SHELVADOR—fully insulated door—an orange takes the space of an orange! These exclusive advantages cost you nothing, so you might as well have them. 5 year protection plan, of course.

EXCLUSIVELY IN CROSLEY ELECTRIC REFRIGERATORS

COPPER ROOFS



for America's better homes

No other roof material approaches the *durability* of copper. Copper roofs of several of the world's historic buildings, put on more than 400 years ago, are still giving complete protection today.

But naturally you want more than *durability* in the roofing material you select for your home. You want *distinctiveness* and *beauty,* too!

A copper roof with Kenmar Shingles meets *all* of these standards. Home-building authorities have pronounced Kenmar Copper roofs outstandingly beautiful in both design and colors.

Write for descriptive literature.

The New Haven Copper Co.
MANUFACTURERS OF SHEET COPPER SINCE 1849
Seymour Conn

KNOW YOUR NURSERY STOCK

thing is satisfactory, arrangements are made for delivery and planting. The deal is closed, and we assume, of course, that everything will develop satisfactorily, with few plant casualties. You are satisfied because you know that you can always go back to him and depend upon him to make proper adjustments, if necessary.

But, would it not be much more satisfactory all round if you were familiar with the nursery stock and knew just what to look for and how to detect flaws and inferior quality? Like every other business, there are many tricks and short-cuts in the growing of plants. Therefore, know the tree or shrub as most housewives know a piece of cloth, making it very hard for even the smartest sales person to fool you.

Let us take a few examples of shade trees, evergreens, and shrubs. Oak trees, for instance, differ a great deal in character. The perfect Pin Oak, for example, is a tall, straight, pyramidal, stately tree. When selecting one, pick out a tree with one straight central leader. We are assuming, of course, that all of the trees that you are going to look at have been frequently transplanted, so that they have a fine fibrous root system to start. Do not select trees with scars or abrasions on the trunks or branches, even though they happen to be healed over, and be sure to select trees that are branched high enough above the ground to suit your purpose.

If a Pin Oak divides into two main branches, quite high up in the tree that may do no harm in this particular tree, as it naturally grows straight upward. A crotch will not be nearly as objectionable in a Pin Oak as in a Maple or a Linden, where it might split apart.

Look at all sides of the tree and see that it is well branched all around. If the tree happens to stand close to others in the rows, be sure that all of the side branches are alive and healthy and that one side of the tree is not thin and unshapely, or does not contain a number of dead branches due to the fact that the trees are planted too close together.

Frequently, where trees are standing too close together, they look well formed until they are separated from their neighbors. Then it will be found that they are very light and sparsely branched on one side, and this is sometimes very difficult to determine while they are standing in the rows.

Deciduous trees growing too close together in the nursery rows, since they have always shaded each other, are very apt to be sun-scalded on the trunks and branches after they have been separated from each other. Sun-scald means that after they are separated from each other and planted out alone the bark on the south side of the trunk sunburns, dries up and dies, unless it

(*Continued on page 130*)



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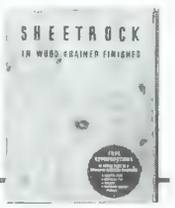
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KNOW YOUR NURSERY STOCK

(CONTINUED FROM PAGE 129)

is shaded or protected in some way for a year or so, or until it becomes accustomed to its new location. This injury causes the death of a great many trees that have been planted too close together in the nursery.

Look at last year's growth, in order to determine whether or not the tree is making good normal growth each year and is not stunted. Healthy young Pin Oaks should make about 15 to 18 inches of twig growth a year.

Red Oaks will differ some from the Pin Oak in character, as the top is normally a little more spreading than the Pin; but be sure to watch for branches that may split. It will be somewhat harder to find trees with one central leader than with the Pin Oak, as it is characteristic of the Red Oak as it gets a little older to start spreading more at the top; but if possible find a tree with one straight central leader and of good healthy growth. Red Oaks make a little slower growth than the Pin,—usually about 12 to 14 inches.

With the White Oak, normally one need not worry about crotches, as it is characteristic of this tree to grow very gnarled and spready, and it will rarely split. Normal growth for this type is about 6 to 8 inches a year.

The Oaks as a class are somewhat more difficult to transplant than some of the other types of shade trees as they have a tap root system. It is very necessary that the Nurseryman frequently transplant or root-prune them. The Pin Oak will stand it a little better than the Red or Scarlet Oak, while the White Oak is very difficult, especially when it gets larger, and should never be transplanted unless one is sure of the root system. (Better plant very small ones.)

All of the White Oaks over 1¾ to 2 inches through the stem, and 8 to 10 feet high should be moved with a good solid ball of earth attached to the roots, secured with burlap, and well laced with heavy cord, so that the root ball will not be broken or disturbed in the operation of moving.

Oaks should always be moved when quite dormant. Red Oaks, if they have a good fibrous root system, can be planted bare-rooted a little larger than the White Oaks; but after they become 2 to 2½ inch caliper and 12 to 14 feet high they should have a good solid ball of earth. Pin Oaks, being the easiest of the Oaks to transplant, if they have a good root system, can be satisfactorily moved, bare-rooted, as large as 3 to 3½ inch caliper and 14 to 16 feet high. After that they should be balled, but all must have good roots and be planted when dormant—Spring or Fall. All Oaks, when transplanted, whether bare-rooted or balled, should always have a fine fibrous root system. If not, failure is bound to follow.

(Continued on page 132)

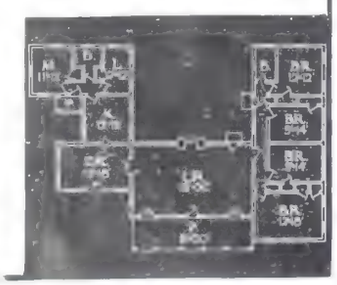


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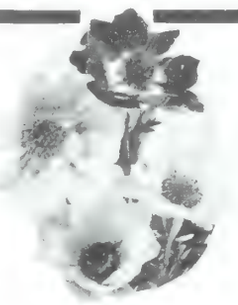
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DISTRIBUTORS OF SUTTON SEEDS. SEND FOR CATALOG.

KNOW YOUR NURSERY STOCK

(CONTINUED FROM PAGE 130)

The American Elm is normally a very easy tree to transplant, as it makes a heavy fibrous root system and, unlike many types, is uninteresting, and will never acquire the vase shape which seems to be preferred, unless it has a crotched or forked branching effect; but the stem should be straight up at least 12 or 15 feet, and then it should fork at a rather straight upright angle of not more than 20° to 30°. If it is as much as 45° or more, it is very apt to split, while if it is as much as 90° it probably will never split, but instead will bend downward. However, if you find a good straight tree, well formed and branched, though it has a straight central leader up 20 feet or even to the top of the young tree, that is a good tree to buy because, after you have set it out on your property and given it plenty of room, when it gets a little older it will start to branch into the vase shape. Normally, very young Elms do not have the shape.

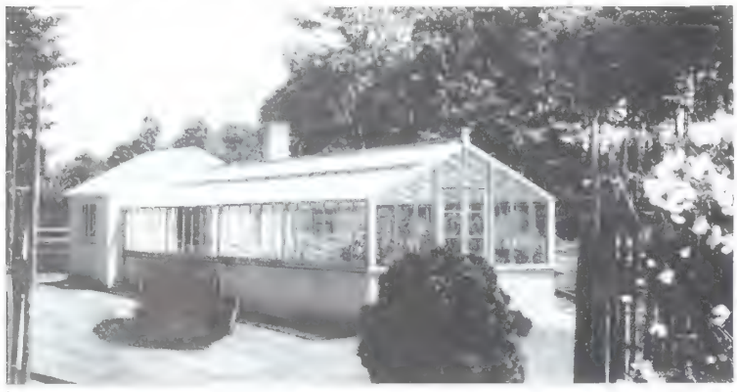
Do not select trees such as Elms, Oaks, Maples, Lindens, etc., that start branching too near the ground. In selecting trees of these types for a lawn or avenue planting, it will be better to select, especially in this group, trees that start branching 6 or 8 ft. or even more above the ground, as the trunks on all of these types are very interesting, but must be straight.

[illegible] are the easiest of trees to transplant, and it is not necessary to move them with a ball of soil until they are quite large—4 or 5 inches through, and as much as 20 feet high. All trees transplanted with bare roots should be planted as quickly as possible after they have been dug, and never allowed to dry out, and any tree, when planted bare rooted, must have a good fibrous root system.

Always select Maples with straight clean stems, without crotches, with the branches starting about 6 or 8 feet above the ground. These trees split rather easily. Maples as a class transplant quite satisfactorily, as they have a rather compact fibrous root system. Do not attempt to transplant any tree, even Elms or Maples, over 4 to 4½ inches through the stem, without a good-sized ball of earth. This ball must be solid and unbroken.

Also, in this group of trees that transplant easily, but which might split unless they have the straight central leader, are the Sycamore, Lindens, Horse-chestnuts, and Ginkgos. Do not attempt to transplant from the woods any of the following trees, excepting very tiny ones, unless you know definitely that they have been root-pruned; Liquidambar (Sweet Gum), Tulip, Hickory, Magnolia, Tupelo (Sour Gum), White Oaks, Birch, Beech, Dogwood, and many others. Unless you have very good tree-moving equipment

Glass Gardens



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THIS greenhouse is designed especially for [illegible] who want a house of the best kind but [illegible] at the same time [illegible] and yet [illegible] $1,850, we can furnish and completely build it with masonry walls and equip it with plant benches, heating system, electric lights and plumbing. Also furnish and build the workroom, size 10 [illegible] potting bench, sink, pot rack, soil bin, seed box, boiler, brick chimney, and electric lights.

Delivery is free within 75 miles of our nearest factory. Beyond that distance carrying costs are extra.

If you want to have the greenhouse joined to your home or some other building on your place, the cost is considerably less, as we can build you a wider house for around the same price.

Send for special literature giving facts in full of this particular house and valuable help-hints on what to [illegible]

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To provide economy in caring for lawns of every character, Jacobsen Power Lawn Mowers are offered in seven models—both wheel and roller design—with cutting widths ranging from 20 to 64 inches. Each model is built for a specific type of service. No matter what size or kind of lawn you have to cut, you can select a Jacobsen Power Mower with the assurance that it gives you the utmost in fine engineering—sturdy construction—efficient performance—and economical operation. New improved models are described in our catalog.

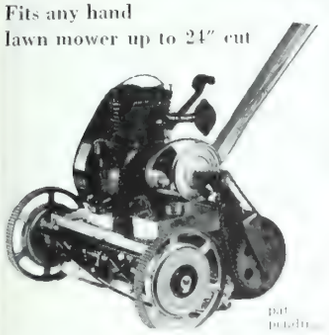
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Racine, Wis.

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Please send me catalog of your 1936 models
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The Junior
POWER UNIT
For Lawn Mowers

Fits any hand
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Also hedge trimming attachment with 12" trimmer driven through 6' flexible shaft (no electrical attachments) $65 f.o.b. factory.

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KNOW YOUR NURSERY STOCK

and be sure that you know just how to do it, your time is apt to be wasted and you may spoil some good trees. These trees can, however, be purchased from the good reliable nursery with assurance of their living. Also, the good nurseryman can move these trees from the woods in large sizes, with assurance of their living, as he knows how and probably has the right equipment.

Of course, all deciduous trees should be planted during the dormant period, not after the buds are open and they have started to make new growth. The job can be done then, but it is usually not practical, and the ultimate results are not apt to be as satisfactory.

In selecting small trees up to 3 inch caliper be sure not to choose trees with exceptionally wide spreading heads; this may mean that they have not been root pruned or transplanted very recently, and certainly not top-pruned or shaped. Such trees have probably been allowed to grow like Topsy—with very little care. Rather pick out trees with good straight stems and compact heads, with good branch formation.

If the tree you are buying has good roots, a straight clean stem, and is well taken care of after transplanting, that is watered, cultivated and mulched with well rotted manure or the like, you will not have to worry very much about the wide branching effect, as it will make fine healthy growth after it has been transplanted properly.

In selecting deciduous trees, watch for small round holes, stains, or discolorations on the stem of the trees, as many deciduous trees are subject to borers, which are apt to prove very serious. Always be sure and plant the tree at exactly the same depth as it was when it stood in the nursery. Deep planting or high planting is the cause of the death of many trees, and usually something else is blamed for it. There is another group of deciduous trees that are often interesting if they happen to have multiple branching effects, and they normally grow either way; these are Dogwoods, some of the Flowering Crabs, Hawthorns, Birches, Hornbeams, Magnolias, and Cercidiphyllum. (Watch for borers in the trunks of Dogwoods, Crabs, and Hawthorns. These trees are very susceptible to them.)

Most of these trees do not grow as large as the Oaks, Maples, etc., and are interesting because of their unusual branching effects, but in most of these, if one wants the so-called upright or standard type, that is, one central leader, it can usually be found. With these it is usually a matter of individual taste, as either type is normal development and usually will not split.

In selecting fast growing or larger types of conifers, such as White, Red, Austrian, or Scotch Pine, most Spruce, Fir, and Cypress, be sure that all of these have only one straight central leader, well branched right to the ground. Be sure that all the branches are uniform and healthy near the bottom of the tree, and that the trees stand well apart and have made good normal growth.

Watch out for White Pines with broad spreading tops, as the leader in these trees may have been killed by the White Pine weevil, a borer which attacks and kills the terminal growth. Watch for white cottony mass on the trunk or branches. This is the woolly aphis which sucks the juices from the trees, and it should not be there if the trees have been well taken care of. Watch for hard small cone-like growths on Spruce. These are made by the Spruce gall aphis and do considerable damage to the trees.

Most of the cone bearers, especially Spruce, Fir, Juniper, Arborvitaes, etc., are subject to attacks of the red spider, which is so tiny that it is almost impossible to see it with the naked eye. It is usually not present, excepting from June to September, and is apt to be especially bad in the months of August and September, during drought periods. If, at any time of the year, the green needles have a yellowish cast, especially around the bottom and sides of the tree, and the top branches are quite green, more than likely these trees have been attacked by the red spider, and it is sure to come back unless the tree is sprayed two or three times to prevent it.

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Attaches To Ordinary Garden Hose - - Effective - - Economical



All Insecticides And Plant Foods Made In Cartridge Form

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An Amazing New Invention for spraying plants, trees, shrubs, etc.—without the labor and expense of heavy equipment—for gardens, large estates, municipal parks, library grounds, greenhouses—no mixing—ready for instant use—mechanically perfected to stir or agitate the solution in cartridge form, so that it is deposited in correct proportions on objects to be sprayed.

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Lawn-Boy is not just an ordinary mower with a motor added but is designed from the ground up as the handiest power mower for lawns of every size . . . and for estates, parks, schools, cemeteries, golf courses.

Weighs only 95 pounds — won't pack soil. Four cutting heights. Free wheeling, automatic start-stop control, speed governor and eight other features. Rubber tires optional at moderate cost. So simple a child can run it. Hundreds of enthusiastic owners; 5th successful year.

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Helpful information in power mowers, and reference guide, suggested [illegible] Also information on [illegible] COMPLETELY REVISED FOR 1936. Describes and illustrates the [illegible] design and construction for [illegible] operation, performance, [illegible] NEW LOW PRICED power which is the outstanding value of the year. Three models and 20 sizes. Made by COLDWELL, world's oldest [illegible] and largest exclusive power mowers. Send coupon today!



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ITALIAN 18th CENTURY INTERIORS

By Robert M. Carrere

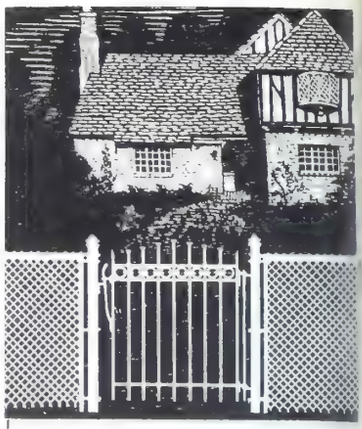
My visit to Italy took me to Italy of today a very different one from the Italy at the beginning of the Eighteenth Century. Then it had fallen into the category of a Romantic ruin, in the estimation of the nations further north. A country of great beauty, but distinctly of the past, it was relegated to a position of no practical necessity in their daily life, but was the chief source of inspiration in their world of art. Great fortunes of the past dissipated through wars and reckless extravagance on the part of the decadent families, who had formerly patronized the fine arts, Italy had become a poverty stricken waste, a magnificent monument to past glories.

[illegible]

Finances being what they were at that time, every economy was employed to effect some harmony between the old background of the new [illegible] The Eighteenth Century found the ceilings of the Italian villa either vaulted or heavily beamed and coffered; the former a relic of Mediævalism, the latter a reminder of Renaissance days. The walls of rough plaster, with door and window openings trimmed in stone, had high dados or wainscoting of wood, plain or inlaid, according to the richness of the furnishings. The floors were of polished tile or bricks, boiled in olive oil and waxed. Beneath the vaultings, lath fashioned out of interwoven rushes was placed horizontally and plastered underneath to form a flat ceiling, while canvas painted on the underside was stretched beneath the beamed ceiling for the same purpose. As wood was seldom used for sound, practical reasons, the Louis XV and Louis XVI cornices, panel mouldings and low chair-rails were added in plaster. Where expense entered in as the main consideration of the alteration, painted cornices and mouldings were used instead.

PAINT AS CREATOR

The increasing practice of reproducing through the medium of clever painting everything that cost too much to execute in more substantial mediums developed a skill in the ordinary painter that survives to this day. Perfect miracles of architecture and sculpture were thus accomplished. Delicate cornices with classic ornament, fluted pilasters and tessellated marble pavements sprang into being through the stroke of the brush. The precise perspective, scientifically placed highlights and shadows on the simulated reliefs were so skillfully done that several architects became famous for their school of painters and were accustomed, in a manner of speaking, to

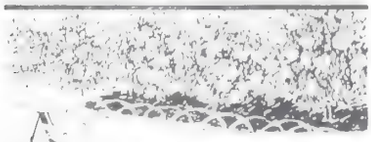


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for your shrubs, lawn and garden is assured with a Stewart Fence of Iron Picket or Chain Link Wire. Keeps out neighbor's pets and thoughtless trespassers who, in a short time, destroy what it has taken years to cultivate. On guard 24 hours a day a Stewart Fence is the cheapest insurance against invasion you can buy. Write for literature and complete details on Stewart Products.

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1886—Golden Anniversary—1936

Another TIP
FOR GARDENERS



AFTER you've spent valuable time and money in planting good seeds, bulbs, and perennials this spring, don't let summer's heat soon bake the life out of your plants and rob you of the beautiful flowers you should enjoy.

Spread a fairly deep mulch of Emblem Protected Peat Moss around the base of your rose bushes and other plants early in June. This protective measure is the cheapest "result insurance" you can buy for your garden. It prevents soil crustation, keeping the underneath soil cool, moist and porous at all times—a necessity if your plants are to thrive. A mulch of Emblem-Protected Peat Moss will also eliminate the weed problem and save you many hours of cultivating labor.

Write for free valuable bulletin on summer mulching. Also other bulletins listed below that interest you. They are FREE for the asking. Mail the coupon today.

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THE GARDENS OF TOMORROW

Beautiful plants, trees and shrubs—many new and rare—mark the improvement in the nation's taste. The "monstrosities" of the Gay Nineties are passing. In our 1936 Short Guide appears by far the most complete list of true Garden Aristocrats in America.

KELSEY'S BERRYBUSH YEW. Covered with red berries even in small sizes. New 1936. Small, neat bush. 18 to 24 inch (balled), $3 each. Small plants, $3 for ten.

FRANKLINIA. Rarest native tree. One found 1790, never since. Fragrant, huge white blooms in August. 10 to 15 in. (balled) $1.50

GRAFTED RHODODENDRONS. Hardy hybrids, true to name, all balled and ready to grow. *Album elegans.* Late, white. *Caractacus.* Deep crimson. *Dresselhuys.* New, red. *Ignatius Sargent.* Rose. *Old Port.* Rich plum. *Roseum elegans.* Lavender. 1 year, 8 inch (balled), $1 each. 18 inch (balled), heavy, $2.50 each.

SHORT GUIDE 1936

36 large pages, over 100 photographs, almost half of them in full color.

100 different Azaleas
Dwarf Espalier Fruit Trees
Hardy Grafted Nut Trees
150 Broadleaf Evergreens
Hundreds of other evergreens, trees, shrubs and plants.

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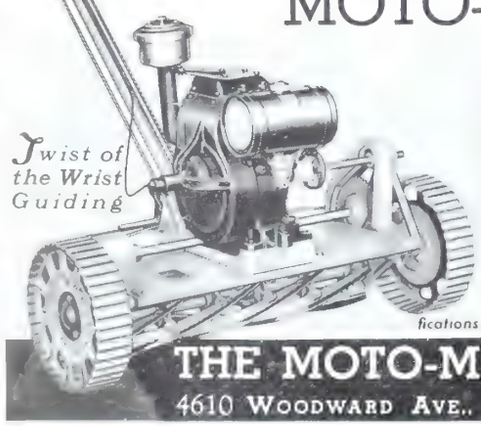
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Best hose for women because it's so light. Strong cotton cord reinforcement, soft, glossy rubber, the kind that resists sunlight. *Made by the makers of Goodrich Silvertown Tires.* If your dealer can't supply write to Dept. B-0701, The B. F. Goodrich Co., Akron, O.

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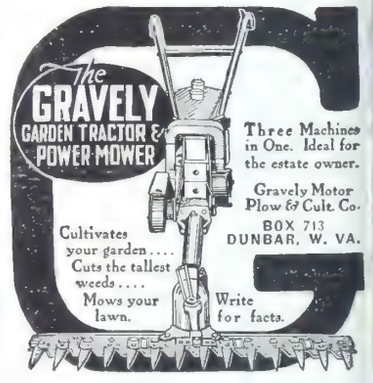
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Sturdy, powerful, dependable. Many exclusive and patented features, including the famous Moto-Mower "Twist of the Wrist" guiding. There is a Moto-Mower model to meet every service and pocketbook requirement. $78.50 and up.

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300 pictures, 277 pages
$5.20

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LAWN MOWER



Our new catalog will interest you

does a smooth perfect cutting job.

is equipped with the exclusive Milbradt MAIN DIAGONAL-RIB Driving Roller. This rolls the lawn gently while cutting, also insures greater flexibility in handling over uneven ground and on grades.

Sizes: 20", 27", 30", 60" gangs.

May be had with Sickle-Bar and Riding Sulky attachments.

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YOU, too, can have a beautiful garden this year if you prepare the soil now by digging in G. P. M. Peat Moss. This ideal soil conditioner readily makes humus, maintains moisture constancy, promotes vigorous root development and healthy plant growth. Order G. P. M. today from your dealer or direct. 20-bushel pressure-packed bales only $4.00.

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ROSE GARDEN SPRAY TREATMENT
Controls Insects and Diseases

TRI-OGEN positively controls Blackspot and Mildew as well as all insect pests on roses and other plants. Does not mar the beauty of blooms nor harm foliage. Stimulates plant growth.

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CARTER LEVER SPRAY HOSE NOZZLE *Makes Sprinkling A Sport*



Spray regulated by simple hand pressure. Lever-lated off lever-ated. Nozzle closes. Ideal for washing cars. Hardware type. Sent postpaid on receipt of $1.00.

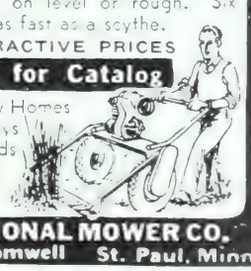
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ITALIAN 18th CENTURY INTERIORS

produce any desired effect overnight.

In many cases marble mantels in the Louis XV, XVI and Empire styles were carved for the new rooms. Marble in all colors and veinings was plentiful in Italy, so the cost was not great; even so, many of the older stone fireplaces were "marbleized" and their carved bas-relief painted in. In the majority of cases the floors were left as they were, made of flat brick boiled in olive oil and then waxed. They were laid in an herring-bone pattern or with a simple broken joint. With age they became so lustrous as to resemble beautiful old mahogany, with a glorious patina in all the rich shades of red and brown blending harmoniously.

A LA FRANCAISE

Towards the end of the century, during the Consulate, the Directory and the early phases of the Empire, Italy once more had a short span of comfort and ease. The reorganization, which came through Napoleon's creating a French Protectorate over the country, thereby eliminating the petty rivalries and feuds that had impoverished her, lent a new sense of security to life and possessions. The great land-owners once more plucked up courage to build themselves elaborate and necessarily expensive country-seats.

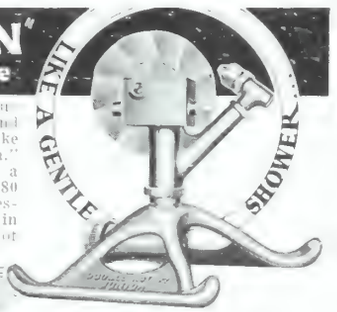
It is to this late period that almost all the Eighteenth Century and naturally all the Empire villas belong. In most cases their interiors were feeble copies of the French style in its latter development, in Italy a style that was born dead. All the fire of inspiration in the early work caused by the ability to use imagination was crushed and became sterile when confronted by the problem of copying literally and precisely. The first was play, and to it they brought intelligence and charm, a handling of the task with colorfulness and naïveté; the second was labor and consequently, true to Latin temperament, uninspired, dull and heavy.

WARDROBES AND CUPBOARDS

As to furniture, a subject which lends itself to endless discussion is that of Italian wardrobes and cupboards. Solid masonry, varying from two to twelve feet in thickness, in some instances, did not lend itself to built-in closets, so that clothes, odds and ends of wearing apparel such as hats and shoes, as well as linen, music, gaming paraphernalia and a myriad of other objects generally classified by the word "roba" or "stuff" were protected or hidden away from sight, as the case may be, in wardrobes, cupboards and corner-cupboards. The cupboards and wardrobes that remain in the Master's quarters are for the clothes-hanging space, books, games and music, and

(Continued on page 180)

"NEXT BEST TO RAIN"
...and a lot more dependable



LET the Double Rotary Junior Sprinkler keep your lawn, flowers, garden and shrubs vigorous and beautiful all summer long. Its refreshing rain-like drops or mist-like spray are "Next Best to Rain." Easily regulated to sprinkle in a circle or on a straight line—to cover any circular area up to 80 ft. or down to 15 ft. in diameter, according to pressure. Adjustable nozzle makes it four sprinklers in one. A big water saver. Scientifically constructed of finest materials. Guaranteed. Price: $7.50.

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HOLLAND ROTARY, the new, amazing sprinkler developed from the famous Double Rotary Principle. Has the whirling wheel feature for perfect sprinkling. Sells for only $1 (plus postage).

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HEAVY DUTY MODEL
The tried and tested sprinkler for 15 years. Improved in every detail. Has ball bearing parts, self-polishing nozzle openings. Double Rotary Principle. Price: $12.50





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to mix ADCO with your garden rubbish as it comes along. ADCO is the powder that converts cuttings, leaves, weeds, straw, cornstalks, etc. into rich organic manure, the same chemically and in fertilizing power as the old-fashioned kind, but much more clean. Seed and fertilizer dealers sell ADCO, or we will ship direct.

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Makers also of the new ADCO WEED-KILLER for LAWNS, which eradicates weeds while stimulating the grass to more luxuriant growth. 3-lb. sample can postpaid for $1.00. Special prices on larger quantities.

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8 Distinct Exhibition Dahlias $2

Regular Retail Value $4.60

Offered for the first time, 8 distinct *named* varieties of Dahlias for $2. In the past we have offered 12 distinct unnamed Dahlias at a special price, but we are glad to be able to improve the offering this year, due to a good crop. Sold in collection only.

These 8 distinct named varieties. If bought separately would cost $4.60.

Bob White—*White*
Flaming Sword—*Flame-red*
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Jane Cowl—*Bronze*
Jersey's Beauty—*Pink*
Pink Glory—*Rose-lavender*
Red Sunrise—*Fiery red*
Salmon Supreme—*Salmon-pink*

Seed Annual Free On Request

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Please send me above Collection of Dahlias, $2
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132 to 138 Church St., New York City
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"Why Bugs Leave Home" has become over a period of thirty-one years one of the most famous of trade mark slogans . . . known to garden lovers everywhere as a by-word for the best insecticides.

PROTECT YOUR GARDEN AND FLOWERS WITH

O. K. PLANT SPRAY

Spray your roses and tender flowering plants, as well as evergreens, shrubs and small trees with O. K. Plant Spray and keep them free from the many devouring and damaging insects. O. K. Plant Spray is a two-way* acting insecticide spray which helps materially in securing the greatest results and has an advantage not possessed by any other non-volatile preparation.

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SPRINGFIELD
NEW JERSEY



*For extra active price, ask for our complete folder.

Wilson's O. K. PLANT SPRAY

ITALIAN 18th CENTURY INTERIORS

(CONTINUED FROM PAGE 135)

practical means of disposing of these things, for their decorative qualities.

As a natural reaction to the over-decorated furniture of the 17th Century, with its prodigal use of architectural forms, elaborate inlays of semi-precious [illegible] turned its attention to the use of substantial material, with emphasis placed rather on elegance of line and refinement of detail than on meaningless elaboration. Walnut, the handsomest of Italian woods, was the most often employed, although olive wood in the South and imported woods in the North were sometimes found. Fine mouldings, beautifully turned and a touch of well-placed ornament lent interest to the [illegible] earlier examples of the Louis XV style in France. But soon the master minds in Paris, exerting themselves to invent [illegible] and to increase their popularity at court, transformed these early examples to the very flower of sophistication by again reviving inlay, the introduction of subtle carving, the addition of [illegible] and painted decoration. The Italians [illegible] and being natural artists as well [illegible] of carved antiques, they contrived to [illegible] and to improve the [illegible]

painted on the panels. In the Louis XVI mode, mouldings were cleverly stenciled with the classic ornament of egg-and-dart, acanthus-leaf, and Greek fret, in the Italian method called chiaroscuro, so cleverly that they actually appeared carved from a short distance, but had the added charm of mellow softness that no actual carving from its very nature can attain. The Italians were past masters in this form of art, carrying it to its greatest perfection in the complete architectural ornamentation of a room. Cornices, over-doors, window trim, dados and often pilasters with exquisitely painted capitals simulating full relief were added to the otherwise bare walls of a villa, in an attempt to meet the requisites of a style that cost far too much to execute in three dimensions.

[illegible]

The provincial cupboards, whether rectangular cupboards with double doors or corner-cupboards triangular in plan with or without convex-curving fronts, did not attempt to live up to the lavish examples found in the palaces of the several capital cities. Instead of inlay and marquetry, the rustic designers employed paint. It is these painted pieces that surpass all others in their amusing naïveté and decorative quality. Mouldings were picked out in colors to contrast with the background tone; sometimes the panels in the doors and at the ends were marbleized, while still more elaborate ones had bouquets of flowers in formal vases

FINEST OF ALL

The finest examples of wardrobes and cupboards are to be found in the sacristies of churches and monasteries as well as in the apothecary shops connected with these ecclesiastical institutions. So varied and beautiful are these examples of the cabinet-workers art that a study of this subject alone is worth the time and effort of a trip to Italy. Commencing with the great basilica churches, of which St. Peter's in Rome is the most imposing, through the endless list of secondary churches and finally the minor rural churches and country chapels, a world of ideas and schemes for decorating could be evolved from these receptacles fashioned by loving hands to receive the vestments, altar-cloths and countless other objects associated with the religious ritual. The most beautiful old walnut, lustrously rich through the passage of time, as well as the quaintly painted and designed cupboards and shelves, their originally too brilliant colors mellowed to soft unusual tints, can be found fashioned along the lines of the Louis XV, Louis XVI, and Empire modes. What fascinating adaptations could be made from these cupboards and shelves for libraries and dining rooms in our own country is a question that would arouse all but the dullest.



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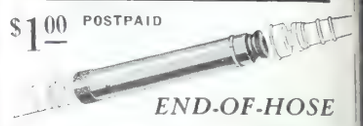
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Fine Reproductions. A delightfully cool color scheme of oyster gray walls, lemon taffeta curtains, and Lunel [illegible] Broadloom carpeting. A fine Adam mantel [illegible] a gold mirror. Two gay chairs in green and white chintz, $155 each. Sloane Master craftsmen reproduction of a Sheraton mahogany desk, $165, and open arm chair, $88. Reproduction of a Sheraton mahogany [illegible] $115. Fine antique Sheraton mahogany [illegible] $350.



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Budget Furniture. Although W. & J. Sloane budget furniture costs no more than ordinary furniture elsewhere, it is of authentic design and master Sloane's own workshops to give satisfaction. Westbury sofa in eggplant chintz, $155; in muslin, including labor to cover, $110. Mahogany coffee table, $25.50. Mahogany shield-back side chairs in yellow damask, $31.50 each; in muslin, including labor to cover, $27.50. Chippendale extension card-and-dining table, $29.50. Chintz curtains $[illegible] pair. Broadloom carpeting, $4.75 sq. yd. *Hooked rugs, page [illegible]*

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We also offer an unusual opportunity to fill in on your flat silver patterns, such as

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WITH a desk set like this one, everything each [illegible] will be a pleasure. Included in the long narrow box are pen holder and pen, adequate stamp space, and an inkwell. This costs $16.75. Covered tumbler is a cigarette box, which sells for $8.50, and the [illegible] item a pair of bookends priced at $6.50. All are made of fine kidskin in a rich deep blue with bright red accents and linings forming the decorative color combination. You may obtain the same set in other colors of [illegible] mustard, and black. From Rena Rosenthal, 485 Madison Avenue, New York



TO "come out of the kitchen" is just apple pie for this gadget for the shield protects the fire from wind, so that meals may be cooked outdoors if you want a picnic in some breezy spot. The Turn Over itself is the most convenient cooker imaginable. For crepes suzettes, or any objects to be cooked in a small pan, you use the round side up. When a larger space is needed, reverse the entire outfit. The lamp will stay upright. Rechaud Turn Over $11 to $13.50 $4.50. Made of a light polished copper with brass legs. Bazar Francais, 666 Sixth Avenue, New York



THIS gay set will fly away with summer honors. The design is hand-appliqued in handkerchief linen over a sturdy linen ground, and will stand a good deal of rough wear. Penguins and gulls are black and white for reality; the rock on which Joe Penguin stands is gray for atmosphere; and the border, either a bright red or blue for decoration. With a gay motif like this, your table will certainly contain the necessary amount of cheer. Service for eight includes eight napkins and trays, with a runner. $37.50. Bournefield Inc., 2 East 57th Street, New York



THIS ought to give a nice salty flavor to the dullest of reading matter. It should provide a cool atmosphere to a country library or living room too, and induce little Johnny to a little more tender respect for printed matter. Made of brass with a green light for starboard, and a red one for port, these are mounted on plain wood bases. Since they are priced at only $6.00 a pair, why not consider them as a very welcome weekend gift for your visit to Cousin Mattie on the Cape? You buy them in New York at the Gift Shop in Ovington's, 437 Fifth Avenue, New York

AROUND

If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full



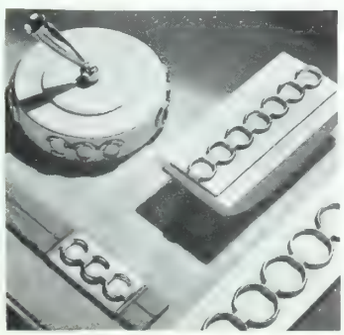
NOTHING like a rich raspberry colored bowl to give punch the illusion of potency. This bowl is from a group that was made some fifty or sixty years ago, and then put away in some cellar to hibernate until you and I could appreciate it. The bowl is made of a cased glass, very finely blown, and holds a good gallon of ingredients. Standing 13 inches high and 9 inches wide, it serves as an ideal flower container once the cover is removed. Complete with ladle, cover and all, costs $9.50, and will be sent express collect. Reits Glassware, 613 Lexington Avenue, New York



THIS Buckingham grand may not actually take the place of a good watch dog, but he'll probably elicit as much favorable attention. He's the kind of gentleman who will actually appear to advantage on either doorstep or mantel. Also he should diffuse an air of discipline around the nursery where his bright red coat and blue trousers make him especially suitable. Genevieve Thomas of Boston made the clay model, of which this is a plaster cast painted with enamel in natural colorings. Stands about 16 inches high. $15.00 at Gerard, 48 East 48th Street, New York



IF YOU could walk through the frame of this picture, like Alice's mirror, and sit down in this chair, you would carry it off under your arm immediately. Its comfort is undeniable. And we haven't stressed the shape yet, because you can appreciate the interesting design yourself. What you can't see, however, is the two seated 48 inch sofa to match—just as comfortable and even more attractive. Both of natural rattan, upholstered in a yellow rough-textured linen. The backs are channelled. Chair $21.50, sofa $41.50, F.O.B. New York. McGibbon & Co., 49 East 57th Street



BRASS, a bright new note in decorating is particularly smart when combined with white leather in accessories. In this dramatic desk set the rings are brass, combined with a white material called Vealskin leather. Roll blotter, pen swivel, and letter opener complete the set which ought to make even the most fastidious blithely happy. Designed especially for a modern room, it is simple enough to look well in an Empire, Regency or Eighteenth century setting. Buy it in the Stationery department of Lord & Taylor, Fifth Avenue and 39th Street, New York. $10.00



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SHOPPING



THIS month's gift [illegible] but we've never heard a [illegible] number of charming objects used for sheer decoration. The miniature paddock representatives are of hand-carved walnut standing only about three inches high, including ear tips. They are grand for children, too—especially those who make a rush of collecting animals—as they are both well designed and unbreakable. Try them on a hanging shelf in the living room, or on an [illegible] in a [illegible] each, from Elizabeth Arden Salon, Fifth Avenue Street Decor [illegible]



TAKE [illegible] the [illegible] to settle the problem of how to serve two birthdays at the same time—keeping all participants happy. In addition to the special inscriptions on either side of the center decoration, any two colors may be selected, and candles may be added, either on the cake or on an extension board. These cakes are made in any of Dean's famous cake mixtures, ornamented in whatever style desired, and can be shipped anywhere. This gay one is a 12 inch size, costing $9.25. Other sizes are available. Dean's, [illegible] New York



A [illegible] the [illegible] Pedestal [illegible] rafraichissoir, copied exactly except that it lacks the traditional marble top. Set into the table are the two medium sized pots for holding ivy. The price, except for the ivy itself, is but $45.00, F.O.B., New York City. Table is of walnut with a dark finish that will be acceptable in any room with the usual types of furniture. Loedi-Haultain, [illegible] East 57th Street New York



THIS little group ought to inspire [illegible] garden, [illegible] and would be a charming spot in a sunroom, bringing the outside indoors. The material used for both dish and figure is sheet copper with a lead covering, and the design is carried out by hand. Dishes and figures are purchased separately, so that you may assemble your own combinations. There are around fifteen designs, selling from $5.00 to $6.00. Figure shown costs $15.00, while the large lead dish is $7.50. You will find these at Irene Hayes Inc. 578 Park Avenue New York



BEGIN your child's decorating career early. On this cross stitch rug, for instance, she need only fill in the background to have an ideal little rug for her bedroom. She can select her own design too, for there are any number of patterns available. And these gay rugs are by no means confined to children's rooms. There is work for you, too, and rugs for any room. If just the background is to be filled in the price including wool is $30.00. If you work the whole pattern, canvas, materials and two pattern plates are $10.00. Alice Maynard 588 Madison Avenue New York.

AROUND



YOUR own worldly wisdom will be apparent in sending this practical gift to a bride and groom, as it is the kind of present that is indispensable to people who read books and are planning libraries. In this case the book, a new Atlas, fits neatly into the base of the globe. The edition contains all the latest airplane routes, population figures, even a mention of the Queen Mary as the largest ship. The globe is set in a bakelite circle, while book and base are bound in light Florentine leather. Priced $25.00, at Alfred Dunhill Inc., 620 Fifth Avenue, New York



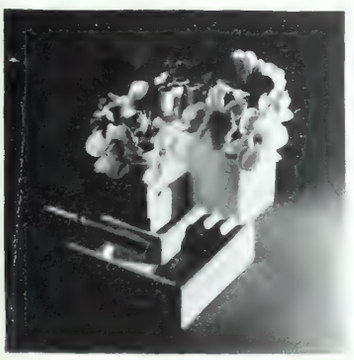
THE dozen different designs on these striking service plates will make your guests feel that they are getting individual attention. The three examples shown give you an idea of the decorative style of the various models recently completed by Oscar Bach. Made in an electrolytic process on duralumin, they shine as brightly as your best silver, yet can be cleaned easily with soap and water. The hard shiny finish is produced. Accent [illegible] these plates can be used at cocktail time for canapes and such. $7.50. Georg Jensen, 667 Fifth Avenue, New York



[illegible] dulge in if we could lie in bed with such a luxurious back rest as this one. As a matter of fact, you don't have to be ill at all—reading in bed is excuse enough. Aside from being designed to afford the greatest possible comfort, and accordingly shaped and stuffed, the covering is well worth consideration. Hand-quilted in the manner of Italian Trapunto quilting, it may be ordered in any shade of antique satin which is as durable as it is attractive. This will cost you $25.00 at Eleanor Beard Inc., 519 Madison Avenue, New York



THE [illegible] wedding gift seldom occurs to prospective donors, yet it is the kind of present that seldom finds its way to the "return for credit" department. Not only is this a charming and unusual gift, but it combines utility with decoration in concealing ungainly doors and the sore spots in a room. In this case, the screen is hand-painted on a simulated leather parchment color background in tones of blue, rose and gold. Background may be ordered in blue or green. $45.00. [illegible] 540 Madison Avenue, New York



NOTHING like killing two birds with one stone. If you have a small table for two at breakfast time, or a little coffee table, here is both a floral decoration and those two modern necessities—cigarette jar and tray. The tiny flowers used might come from your window box, or a house plant, the amount needed is so small. Fashioned of white porcelain, the set has open spaces in the container section, just the size for cigarettes and the flower stems. Complete outfit, with two ashtrays, $3.00. W. & J. Sloane's Gift Department, Fifth Avenue and 47th Street, New York

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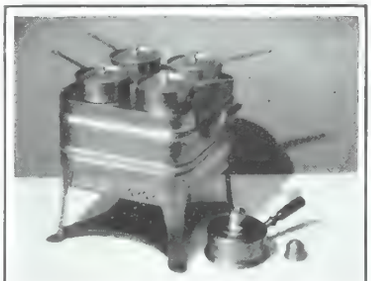
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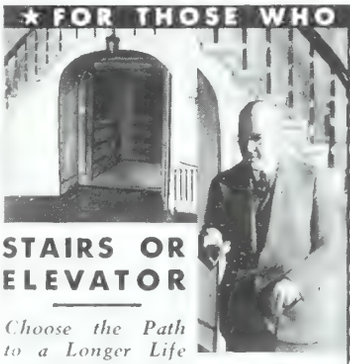
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KILLS INSECTS

ELECTRACIDE enables you to enjoy summer evenings free from insect annoyances. Scientifically designed to attract and kill mosquitoes, moths and similar pests. For A. C. only. Without electric bulb.

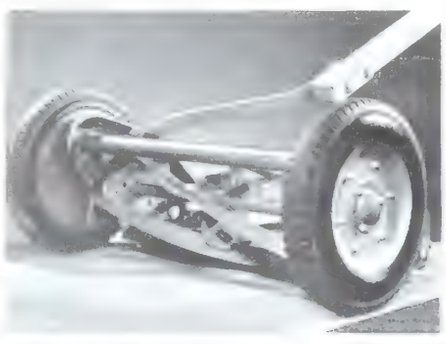
110 volts, 60 cycle	$9.75
110 volts, 25 cycle	$12.75
220 volts, 50 cycle	$12.75
75-watt Electric bulb, extra	.20

Other sizes available

SILENT YARD-MAN MOWER

A silent lawn mower that mows the lawn smoothly and evenly. It has gear drive and rubber tires making it easy to operate. Combines lightweight with strength and long life. Requires less sharpening and oiling than average mower. Case Improved Blades.

14" blades	$17.00
16" blades	$17.50
18" blades	$18.00



Within one hour of more than 100 miles of New York City
Illustrations of an Summer Furniture and the items listed in Bulletin "C"

Hammacher Schlemmer

147 East 57th St. A Block East of Park Ave.

New York, Since 1848

SHOPPING

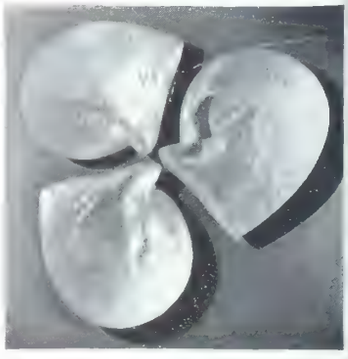
THEY continue to respond bright-eyed to the Late Lamps Console, the charming ones illustrated. Primarily they are to keep your tea or coffee pot from making hari-kari on your best table. But think of the other uses. In the summer you can use a tole tray as trade in a favorite design. Hang a row of different motifs in a gay little country living room. Make a piece de résistance of the flower room with these as décor. Made in wooden, gaily hand-painted with some of the patterns inlaid. Small ones $1.25 each, larger $2.00. Sweden House, 6 West 48th Street, New York.



ONE of the best ways for the poor but economical to furnish a real Orange-blossom is a perfectly hard, easy toss. These highball cups are made especially for the purpose at just $4.00 each. However, if you feel affluent, purchase those pictured, the smaller glasses and cups, and a matching decanter for evening drinks. For those who take the cocktail hour at Edward Hall, one of these beautiful, modern glass shakers. We are authorized by [illegible] to say that the shaker pictured can be had from Georg Jensen, 667 Fifth Avenue, New York.



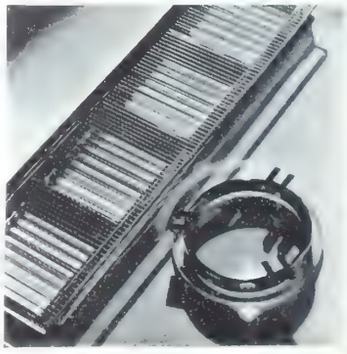
SOMETHING to make even the most jaded feel luxurious. Embossed of real gold, these plates are made to hold caviar, though we fancy they are also needed to take care of lemon meringue pie and hot apple pie à la mode. Excellent gifts for those who crave "white elephants." It certainly solves the wedding gift problem, too, for you may give anywhere from one, for an ashtray, to a dozen for caviar plates, and pay either $3.00 or $36.00. Hammacher Schlemmer, 147 East 57th Street, New York.



THIS is a new kind of vegetable tin that makes such tempting appetizing. It is not really a tin at all, but a wooden box that will help your kitchen win a prize for neatness. Painted on the natural wood are the vegetables in gay reds, orange, and yellow. The top is solid green and fits closely over the box. About 1 foot long by 10 inches high, it costs $6.50 in the Gift Department of Lord & Taylor, 424 Fifth Avenue, New York. This gift shop, incidentally, is comparatively new and contains an unusually large display of attractive things for the summer house.



A LONG-WINDED cigarette box like this one seems the ideal answer to the gentleman gift problem. In fact, it's hard to conceive of a box and ashtray more suitable for the male who takes the utmost possible pride in his new very modern apartment. With its four compartments there is room for plenty of variety as to species of cigarettes. Note handy rests of the ashtray. Crystal and chromium box has a fine line cutting on the lid, giving cigarettes aesthetic embellishment; $15.00. Crystal and chromium tray $3.50. Hammacher Schlemmer, 147 East 57th Street, New York.



AROUND



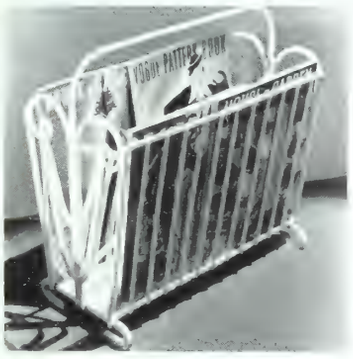
SOMETHING to write home about! This new chest is produced to hold not only writing paper and unanswered mail (provided you get only the respectable amount due), but all the useful and necessary writing accessories. In the lower section are its sheets and envelopes large enough for typewriter correspondence, while in the tray above is finer paper for foreign or air mail including 60 sheets and envelopes. Upper shelf has compartments for pens, pencils, clips, stamps; and it includes a special inkwell. $8.50. Scott Bros., 11 West 42nd Street, New York.



REFRESHING note for your summer house—fragile doilies in gay fruit patterns. Six different designs come in a set of twelve, including cherries, strawberries, apples, grapes, pineapples, and thimbleberries. Brightly tinted in the conventional colors of fruit—red, orange, rich purple, yellow and green—they are embroidered on a fine white batiste linen, and made in Switzerland on a hand loom. Not more than 5" in diameter these might also serve as cocktail napkins. They may be purchased for $4.00 the set from Mosse Inc., 570 Fifth Avenue, New York.



THE problem of finding attractive, comfortable and adaptable chairs for the modern bedroom is apt to be a hard one. But here is a solution. For instance this would be ideal for a desk or for occasional use. Actually it is part of a group of bedroom furniture which impressed us as about the best modern bedroom design we have seen. The chair can be bought separately for $35.00. Frame is solid walnut, upholstered in genuine steer hide which can be cleaned easily by using Ivory soap and water. At Hale's Bedding Stores, Inc., 420 Madison Avenue, New York.



HERE at last is a decorative magazine rack for your country house that is practical, durable and very crisp looking. Because of its contents it can't be left out on the terrace overnight, but it is ideal for an enclosed porch or sun room. Painted either white or Pompeian green over iron, the design is simple and modern, and may be duplicated in larger summer pieces. Measuring 16 inches high by 18 long, and easily transported from place to place, it is bound to be one of the summer's best conveniences. $7.50. J. B. Salterini, 522 East 44th Street, New York.



WE HAVE shown a gay container for your vegetables in the raw. Here is a chance to see how well they can look cooked. This dish is of pewter and a high tin content, so that it is much lighter in color, than the usual pewter. Its base and handles are made of a blond wood. Although primarily for vegetables, you could transform this convenient container into a soup tureen, salad bowl, or possibly a useful flower vase once the cover is removed. It may be purchased for $13.50 at James McCutcheon & Co., Fifth Avenue and 49th Street, New York.



No Better Gift Selection Could be Made Than a Decanter with Suitable Glasses—The One Illustrated $33. Cordial Glasses $30 a Dozen and Wine Glasses $38 a Dozen.

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French Poodles

[illegible]

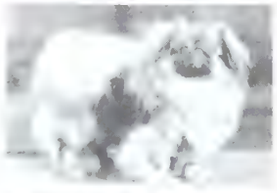
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PEKINGESE



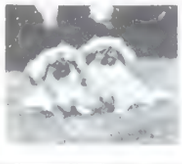
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ELLENBERT FARM KENNELS
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You will be proud of a Kalmar Dane. Real Dane type, correct expressive Brindle, fawn, harlequin and Blue colors.
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KALMAR
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DOG

THE DOG'S COAT



[illegible]

The condition of a dog's coat reflects the care and thought his owner gives to the animal's food, grooming and sleeping quarters. After all, nothing about a dog is so indicative of good food and good care as a beautiful, lustrous coat, of the right texture, with a healthy odor. By the same token, the absence of any or all of these characteristics is a signal that matters are not right, either through the ignorance or carelessness of the owner.

The coats of animals are affected by two classes of influences: First, the internal, which belongs to the animal itself chiefly through heredity and digestion or which is peculiar to sex. Second, the external or those influences resulting from exposure to heat and cold, sunshine and moisture.



[illegible]

MART



We accept the advertising only of kennels whose minimum is $50 for the small breed puppies. Large breeds are higher in price

The cultivation of the coat is based on intelligent care combined with the daily use of comb and brush. Success in correctly taking care of your dog's coat is based largely on a knowledge of the natural habitat and geographical location from which your dog has come. The coat is intended as a protection against rain and cold weather. Most of the long-coated breeds have under-coats of soft woolly hair, as distinguished from the outer coat. Nature sees to it that the under-coat is shed each year, generally twice—but certainly once in spring.

When the shedding commences it is time to emphasize the daily use of proper comb and brush. Grooming will then prevent the falling hair from matting and tangling. The quicker the falling coat is removed the quicker will the new coat come in. This is particularly true of puppies after losing their first undercoat. Grooming is necessary the year round.

(Continued on page 12)



BEST OF BREED AT THE WARE [illegible] SHOW, OCTOBER, 1934

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COLLIES



At Longleigh's are most of the fine Shelties to be found in America. We can supply you with a companion dog, show dog, or fine breeding stock. Positively nothing under $50

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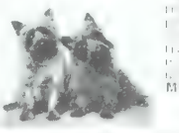


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Quality bred puppies from Champion and imported stock. Write your wants. A few grown dogs to offer at right prices.

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German Shepherd Dogs

Puppies ready for delivery. These are made Open Dog Prospects and well trained. All the excellent strains represented.

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All dogs A.K.C. Reg.
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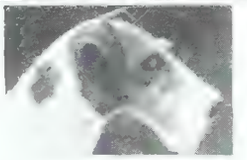
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SKIP-FLEA SOAP AND POWDER
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Dr. LeGear's Flea Soap is an efficient flea remover, soothing to irritated skin caused by fleas, thoroughly cleanses and beautifies the coat. Only 25c. Buy from your druggist or dealer. Ask for free sample of Dr. LeGear's Flea and Shampoo Soap and Dog Book, or write DR. L. D. LEGEAR MEDICINE CO., ST. LOUIS, MO.

DR. LEGEAR'S DOG PRESCRIPTIONS
CONTAIN MOST EFFECTIVE INGREDIENTS KNOWN TO MODERN VETERINARY SCIENCE

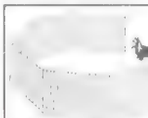
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effectively remove
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to his name a fellow has to be careful. That's why I like Marco. It's not only a delicious, balanced diet, but contains kelp. You know, Kelp is the sea vegetable that contains organic iodine—and that's what gives my coat its lustre and brilliance.



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MARCO
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A DOG SOAP *that*



- Oils
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- Grooms
- Kills Fleas
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ALL in one operation

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Puppies and young stock for competition, show and field

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DUPLEX DOG DRESSER
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Crested California Valley
QUAIL
... five each ...
Domestic Quail Farm
2536 E. Olympic Blvd.
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DOG MART

(Continued from page 11)

Both combing and brushing are required in the long-coated breeds. The skin of the dog has no sweat glands, but is generously supplied with grease glands which supply oily material to keep the skin soft and pliable and protect the coat.

Grooming and the proper selection of combs and brushes to be used depend on whether or not the dog is a toy, such as the Pomeranian, a long-coated breed such as the Collie, Chow, or a short-coated breed such as the Boston Bulldog or the Dalmatian. There are styles of comb and brush suitable (and unsuitable!) for each class. It is important to use the right kind of brush, as the different textures of coat require totally different brushes.

Daily grooming, good food and clean sleeping quarters will keep a dog's skin and coat clean and sweet. Fleas can be kept out by spraying the dog's quarters every other day with a good disinfectant.

Contrary to popular belief, clipping the coat, instead of giving the dog comfort, increases his discomforts. Nature takes care of the removal of the undercoat but leaves enough hair for protection from gnats, flies and hot sun. Nature not only removes the coat that should come out at the proper time of the year, but assisted by careful grooming and good food, hastens the growth of the new coat, so that when climatic conditions require a heavier coat it is there. When the coat is clipped close to the hide in spring, the dog lacks proper covering at a time when it is needed most.

C. E. HARBISON

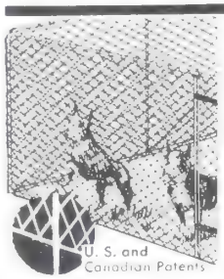


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U. S. and Canadian Patents

A solid, sturdy enclosure for dogs or other small animals. Perfect protection for flower beds and little tots. Strong enough for all practical purposes, yet sections are erected without setting posts or using any tools. Made of heavy copper-bearing steel wire and frame thoroly galvanized with welded joints.

"Buffalo" Portable Fencing is portable, not only in ease of erection and moving, but in the fact that additional sections may be added at any time and the enclosure changed in size or shape to suit your needs.

Assortment 1-A provides an enclosure 7'x11'x5' high complete with gate and all fittings for $27.50 f.o.b. Buffalo, shipped on receipt of check. Send 6¢ postage for descriptive booklet 85-F.

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WORMS Bad For His HEALTH!



Worming your pet regularly is vitally important to his health, but choose a worm medicine with care!

GLOVER'S WORM MEDICINES are safe and sure—one for each kind of worm.

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At left—House & Garden Ideal House. Below—From left to right—Condé Nast, publisher of House & Garden; Verna Cook Salomonsky, architect; Stewart McDonald, Federal Housing Administrator; Margaret Dargan, of House & Garden, decorator; Richardson Wright, editor of House & Garden.



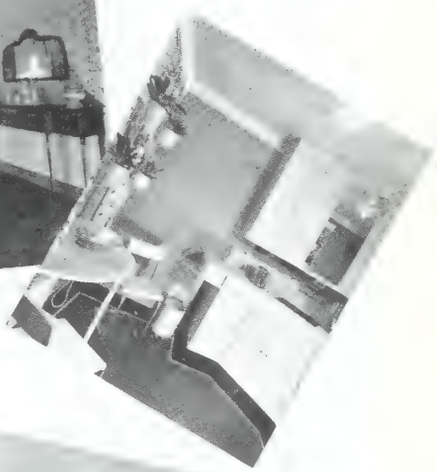




INSTEAD of lifting our decorative pointer and exhorting you to do this and that about spring redecorating and refurbishing, we shall simply aim it in the direction of the latest of the vernal crop of model houses and apartments to blossom hereabouts. For the "Ideal House," just built and opened to the public today at Scarsdale, is so filled with new and attractive developments in fabrics, wallpapers, color schemes and accessories as to make a visit to it on the score of seeing them in use alone worth while, even were the house itself not so eminently satisfying and beautiful.

—EMILY GENAUER, in the New York World-Telegram











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MIAMI BEACH, FLORIDA—Construction of new residences, hotels and apartments for the next winter season already has started and building-permit figures are far beyond the three-month total of the same period in 1935. Last summer the building in Miami Beach amounted to approximately $9,500,000, which placed the city in 11th position among all of the cities of the United States. From present indications this year's construction will far exceed any period in the city's history except the abnormal boom year of 1925. Real-estate activity in this vicinity probably is more active than in any section of the United States. Well over $12,000,000 worth of property changed hands in Miami Beach last year and the turn-over this year should be even greater. Thousands of visitors who have usually left for home by this time of the year are remaining for the early summer and reports from many of the hotels indicate that this season will be the greatest summer season ever experienced here.

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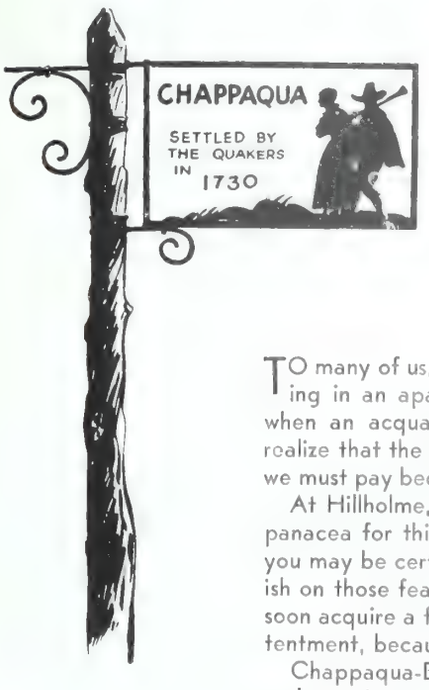
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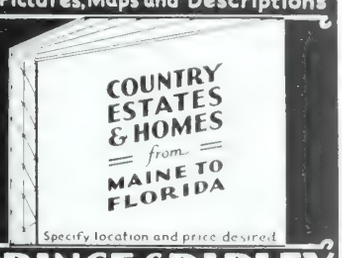
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[illegible]

620. [illegible]

621. [illegible] need, in the heart of the Canadian Rockies, [illegible]

622. SPORT FISHING IN CANADA is [illegible] make vacationing in Canada one of the best [illegible]

623. [illegible] let, looks like a perfect vacation place, [illegible] mountains or bathing in a sunny pool [illegible] from drives through cloud piercing mount[illegible]

624. [illegible] list of sailing dates for all the coming months. Prices are listed, too, and some [illegible]

Home Building & Equipment ?

625. [illegible] of clear and readable instruction on the [illegible] expert when you've read its complete story [illegible]

626. [illegible] the modern home owner avoids them by using copper or brass for water pipes and [illegible]

627. [illegible] closet is shown in a folder that gives important points of information on this modern fixture for your bathroom. In white or color, low set so that it can be installed in corners, under stairs or windows; quiet, sanitary, and economical in its [illegible]

628. [illegible] KITCHENS illustrates a series of interiors in brilliant colors showing what can be done with modern structural glass, to create beautiful kitchens and bathrooms. In modernizing, it's interesting to know that walls, wainscoting, even ceilings of Vitrolite can be set in cement right over [illegible]

629. [illegible] tantal booklet very handy to have if you've decided to get acquainted with that subject. It answers questions simply and fully, and shows all sorts of interesting diagrams, from the inside workings of a thermostat [illegible]

630. [illegible] booklet . . . it isn't "Purofied." And if you've ever seen the dishful of sediment that a filter removes from water that has flowed through slippery, rust-choked pipes, you'll be interested to read of this Filter-Purifier that can be installed in your home, and connected with your electric refrigera[illegible]

631. [illegible] home and commercial installations of this modern floor material, lays special stress [illegible] cigarette shows no permanent stain).

It is moisture proof; it insulates against heat and cold; it is resilient. And it comes in richly textured colors. [illegible]

632. MODERN PERFECTION in Automatic Oil Heat presents in pictures and [illegible] modern simplicity and efficiency of the Bethlehem-Doe Oil Burner, which has only one moving part, operates quietly and al[illegible]

633. FACTS ON DOMESTIC OIL HEATING is a simple and clear explanation of the Fluid Heat type of burner, which you can install in your present furnace. With testimonials of actual installations, it goes into the pertinent question of oil economy. ANCHOR POST FENCE Co.

634. THE MAGIC OF WONDERSOFT WATER [illegible] it becomes "hard," and shows the harm this hard water does to your skin, your hair, your laundering, your water pipes and boilers. The cure is an electric automatic water softener easily installed in your home. THE PERMUTIT Co.

Homefurnishings ?

635. THE ONLY SHADE MADE WITH A VENTILATOR is the title message of [illegible] the Vudor Porch [illegible] than [illegible] wood lath [illegible] that make your porch a cool, airy room, well ventilated and private. [illegible]

636. THE BRIDE'S GIFT CHART is a clever plan that divides the bride's gifts of silver between *her* father and *his*—her aunt—his uncle—and a raft of friends and relations, to provide a complete service in sterling flatware and holloware . . . with no strain on any purse! THE WATSON Co.

637. MY REFERENCE CHART for Color Schemes is a clever folder that opens to show at least two dozen patterns in Adhesive Sealex Linoleum—with curtain material, wall and woodwork colors to combine with each, in complete room schemes. [illegible]

638. CORRECT TABLE SETTING suggests a practical plan for beginning and completing a service of solid silver. But that's only one of the valuable hints to be gleaned from this book of useful information and inspiring table settings. Tucked in the back is a price list of International patterns, and a "work sheet" for listing your silver needs. Please send 10c. INTERNATIONAL SILVER Co.

639. HOW TO GET YOUR BEAUTY SLEEP is a lively little booklet by Sylvia of Hollywood, who gives ten beauty-sleep hints, and adds to her message tricks and hints on relaxation, a few pointers on how to make your bed "the most comfortable [illegible]

Gardening ?

640. LITTLE TREE FARMS. In addition to presenting an all-round catalog of seeds and plants, tools and fertilizers, this booklet specializes in trees and shrubs -grouping them instructively, to help in the selection of the right tree for foundation plantings and every landscape purpose. [illegible]

641. LANDRETH'S SEEDS is a garden annual tracing its history back to 1784! Special this year are a double pink Morning Glory and a yellow Petunia, heading a list of fine flowers and vegetables. The mixed packet of ornamental Gourds looks interesting, too! D. LANDRETH SEED Co.

642. DAHLIAS of Quality and Distinction are headed by the spectacular Forest Fire, lemon yellow shading to rich scarlet. This valuable little volume not only lists beautiful Dahlias from miniatures to giants, but gives, at considerable length, much that you need know about Dahlia culture. [illegible]

643. CAROLINA MOUNTAIN FLOWERS and Hardy Native American Plants are the specialties of the Kelsey Highlands catalog, which features Rhododendrons, Azaleas, Specimen Conifers and rare [illegible]

644. JACOBSEN POWER MOWERS for moderate sized lawns and big acreage parks and estates are shown at work on a variety of jobs. This booklet gives full specifications, and closeups of the work[illegible] MACHINE Co.

645. IDEAL POWER LAWN MOWERS are shown in a folder that serves to give full facts on types and sizes of power mowers, whether your problem is suburban lawn, a sizeable estate, or a whole park! [illegible]

646. SECRETS OF SUCCESS IN PRUNING is a booklet of 40 pages of decidedly helpful pruning information telling you *how* and *when* and with what tools to prune all sorts of trees and shrubs and vines, to promote their growth and beauty. [illegible]

Schools ? Gifts ?

647. THE SMART POINT OF VIEW is a personal word by Margery Wilson, who tells us how charm *can* be learned. It outlines her "finishing school at home" which takes you through such intriguing "subjects" as Laws of Attraction, Poise & Presence, Physical Charm and Social Re[illegible]

648. BOURNEFIELD offers a smartly illustrated order-book of linens, lingerie and all that goes to make up a trousseau. Exquisitely hand made underthings, monogrammed sets trimly tailored—nautical linens and hand made organdie luncheon sets hint at the variety of lovely things. [illegible]

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HERE . . . all in one book . . . are scores of practical suggestions for making the rooms you live in more beautiful and attractive! Nearly a hundred illustrations, many in full color, graphically portray the modern magic that you can work in your home with paint and glass . . . and many of the ideas presented involve very little expense. Have you a room that you are tired of seeing always the same? Learn from this book how to make it sparkle and glow with new life and interest. Have you a room which seems too dark, too small? Find out how a skillfully placed mirror, a gayly painted wall or ceiling can cheer it up, make it grow in size.

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B. ALTMAN & CO. have achieved unusual charm and attractiveness in this room by the use of paint and glass . . . and you can do the same in your bedroom. White Wallhide Paint with blue trim for the walls . . . it can be applied and will dry completely in a few hours. A coat of Waterspar Enamel on your furniture, with a little blue decoration, will secure an effect similar to this one. Then add some well placed mirrors . . . a circular one of Blue Plate Glass above the fireplace, a triple movable one on the dressing table. And complete the picture with an unusual bedside table like this, completely surfaced with mirror glass.

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POLISHED PLATE GLASS • MIRRORS • PENNVERNON WINDOW GLASS • CARRARA STRUCTURAL GLASS • DUPLATE SAFETY GLASS



(Above) The famous General Electric Monitor Top—standard of excellence—holder of a matchless record of efficient, economical performance.



Your neighbors know G-E *Costs Less* to own

RESEARCH KEEPS GENERAL ELECTRIC YEARS AHEAD ALWAYS—IN ALL WAYS

ASK *any* General Electric Refrigerator owner—the one next door—and you'll learn that a G-E definitely *costs less to own.* Today's new General Electrics—1936 models—give "double the cold", yet *use even less current* than ever before! You see, General Electric constantly benefits from the never-ending research of brilliant "House of Magic" scientists. That keeps G-E years ahead always—in all ways. The first G-E sold had the sealed-in-steel mechanism that revolutionized all standards of refrigeration efficiency and economy. Now that others are turning to this type of mechanism, it's even more important that you should insure a G-E—*proved* through nine years of actual service.

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"My mother bought our General Electric 5 years ago," says Carol Brady of Chicago, Ill. "We're still crazy about its beauty and economy. Mother says it has saved its cost many times over!"

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(Above) The beautiful new G-E Flatop, aristocrat of modern styling. There are many models of the General Electric, including the super-economy Liftop type. One is exactly suited to the needs of your home. And today the G-E sealed-in-steel mechanism carries 5 Years Performance Protection! You can afford a General Electric. Prices start at only $79.50 f. o. b.

FOR BETTER LIVING

GENERAL ELECTRIC

ALL-STEEL REFRIGERATORS

PACK THE BAGS

OFF TO THE ENDS OF THE EARTH WHERE ROMANCE

ADVENTURE AND SPORT LIE 'ROUND EVERY CORNER



BERMUDA

MR. WREN. A long while ago, when he was young and more red-headed, Sinclair Lewis wrote a novel called "Our Mr. Wren." It was about a shipping clerk who, day after day and for years on end, dispatched cargoes to the far corners of the earth and then trudged wearily home to his dingy flat. One night, sick of dreaming about adventure he never had and romance he never tasted, Mr. Wren dumped his belongings into a little bag and was off.

Are you a Mr. Wren? Are you tired of this and want to go somewhere else? Are you missing a lot only travel can bring? Pack the bags!

Adventure, romance, change begin at the nearest ticket office 'round the corner.



MOSCOW

OFF TO RUSSIA, where a new civilization is springing up like a lusty young crop in an old neglected field. . . . Canada, where the road to Gaspé is flower fringed and the patois is sweet to the ears—across the flat table lands of the west to Banff and Lake Louise and the gem-like loveliness of Victoria. . . . Texas, where a state as big as an empire is in gala dress for its Centennial Exhibition at Dallas. . . . Alaska, the snows fled and the ice gone out to sea, is ready to receive visitors. . . . Havana washes down its Malechon each morning and the rhumba bands are bumping. . . . Rome and London and Paris, those grand dames among the cities of the world, gray-haired marchionesses, like amusing grandmothers who smoke cigarettes. . . . May's rainy season is over in the Caribbean and all the little islands stand forth washed and dustless. . . . Sunset in the Andes, the rose and ice-white of Chimborazo and, far eastward, Altar's glittering twin peaks against a darkening sky.

COLLECTING. Some Wall Street men on traveling business collect something. Whether you go in state like a prima donna or simply and alone would feel the tug on your purse and take a few extra books on Paris on river banks and some antiques in Holland and some for old brass in Russia and some for Viennese prints and some for Jamaican baskets. It makes no difference what you collect. Some travelers are content just to collect the smells of cities—the spices of Dutch ports and the smell of Paris which is like the smoke of a Turkish cigarette and the bracing fragrance of birchwood smoke in French Canadian villages.



JAMAICA



ENGLAND

OFF TO BERMUDA and days at the bathing. . . . The Davis Cup tennis matches at Wimbledon in July. . . . To London (if you go in for such learned and interesting things) and its sixty-two museums. . . . To Italy where Como has never forgotten its beauty or Venice its romance or Rome its grandeur. They've been making more excavations at Pompeii and the Roman Forum is uncovered from its past. . . . Scotland and the Trossachs and Loch Katrine and Edinburgh with its castle sitting proudly on a rock and the city gathered around its feet. . . . Southern California's Monterey and the nearby lovely arc of sea that makes Pebble Beach. . . . Trade-winds in the Panaman palms. . . .

DAWNS. On the quay terrace below your window balcony green aproned porters are hosing down café chairs and tables. The sun begins burning away the mist that lies thick on the Danube. Out of the wraiths appear the statue of Bishop Gerhard on his rocky perch, then the skeleton of the Francis Joseph Bridge and finally the outlines of old Buda across the river catch the morning light. So dawn comes to Budapest. . . .

At dawn the fishermen of Etretat go out in their red-sailed boats. Mid-morning brings them back again with the catch and native women swarm the Falaise d'Amont to buy their fish for the day, haggling, noisy and laughing women. . . .

Dawn comes to hilltop Mandeville in Jamaica long before it breaks through the dense valleys round about. But the natives have been up since the inky darkness of second cockcrow and are on their way to market. They carry twinkly little lights to keep off evil spirit Duppies and as they trudge up the roads in their hundreds it is as if tireless fireflies were awing. . . .

A rumble of cartwheels on cobbles. You push open your windows and gaze far below to where farmcarts, coming in from the countryside around Paris, are creeping to the Halles with their heaped loads of bright green cabbages and orange carrots wet with the dew.



ROME



VENICE

TRAVELOG

ANNUAL BOAT RACE On Friday, June 19, the crews of Yale and Harvard will meet in their sixty-eighth annual Regatta on the Thames at New London, Connecticut. The crowd of old grads, under-grads and rowing enthusiasts who turn out for this classic make it one of the most colourful gatherings of the sports world.

There are three events on the program, with the Varsity race to be rowed at six o'clock (Daylight Saving Time). The race this year will start at the Draw Bridge and finish at Bartlett's Cove. There's a varsity baseball game between the two universities scheduled for the early afternoon, to occupy the crowd before the shells take their places at the starting line.

And after the race there's the annual Yale-Harvard Regatta Ball at the Hotel Griswold on Eastern Point. If you're in a mood for golf the next day, you'll find it worth your while to stay over for a round on the Shenecossett course which is run in connection with the Griswold.

NOTE TO PARENTS Atlantic City will be children's Paradise from June 26 through July 3, and it will be pleasant even for the person who foots the bills. Those dates mark Children's Week, an annual feature during which boys and girls under twelve, accompanied by an adult member of the family and registered at a cooperating hotel, are invited to be the guests of Atlantic City. Everything's free for the kids that week—hotel rooms, meals, piers, rolling chairs, swimming pools, movies and all.

There are many special events planned for the children.

Beverly H
Beverly H

COLORADO

Denver

Parshall
Excellent cuisine. L

CONNECTICUT

Eastern Point—New London



THE GRISWOLD HOTEL

Old Lyme
Boxwood Manor Inn. The delight of Power Boa

DISTRICT OF COLUMBIA

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MAINE

Bar Harbor
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OLD FORT INN

Moosehead Lake—Greenville Junction

Northeast Harbor

Prout's Neck

Winter Harbor

MASSACHUSETTS

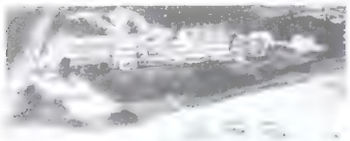
The Berkshires—Lenox

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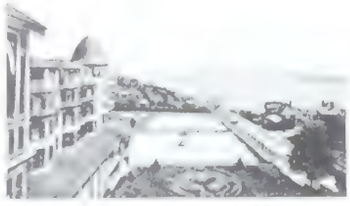


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Gloucester on Cape Ann
Hearthstone Inn and Cottag

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THE OCEANSIDE AND COTTAGES

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Nantucket Island—Nantucket

Nantucket Island—Siasconset
Beach Hous

Northampton
Wiggins Old Tavern and Hotel Northampton.

Swampscott
New Ocean House

MICHIGAN

Charlevoix
Belvedere Hotel.

MISSISSIPPI

Pass Christian
On The Sea

NEVADA

Lake Tahoe
Tahoe Inn and Ranch

NEW HAMPSHIRE

Lake Sunapee
Hotel

NEW HAMPSHIRE

Portsmouth



THE WENTWORTH BY-THE-SEA

A delightful summer home Late June to early September. Ob in the Leonard charm, modern in its appointments. Pri Valley cuisine Facilities for entertaining, Boynton Golf ticket every Wednesday. Write for booklet and folder containing complete information and rates. Portsmouth Hotel, Rye Beach, New Hampshire under same management.

White Mountains—Crawford Notch

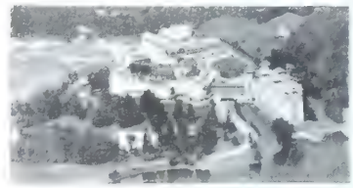


CRAWFORD HOUSE AT CRAWFORD NOTCH

Discriminating people return each summer to the Crawford House at Crawford Notch, famous for its location, its clientele, its atmosphere and its service. Rates include room and meals—as low as $5 a day; with one person as low as $7, two persons as low as $12. Season July, Aug., Sept. Booklet and diagnosis of weekly and seasonal rates on request. Barron Hotel Co

NEW HAMPSHIRE

White Mountains—Dixville Notch



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private estate. Golf on 18 hole championship course, tennis, swimming, lake, dancing, shooting, polo, bowling, skating, archery, movies, two orchestras, special facilities for children. No Hay Fever. Rates $6-$14 per day with meals. Housekeeping Cottages. Select clientele. Address Manager, Frank Dumont's Plaza, N.Y.C. Office 500 5th Ave. PEnn 6-8218.

White Mountains—Franconia
Peckett's on Sugar Hill. A

White Mountains—Pike
Lake Tarleton Club. It's different; 5,000 acres. Main clubhouse and 15 cottages. Golf, tennis, riding, Booklet

White Mountains—Waterville Valley
Waterville Inn
Beautiful White Mt. location. Golf, tennis, brook

Hanover
Hanover Inn at Dartmouth

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too—an amateur broadcast over the Municipal Radio Station, a party on the Steel Pier, a visit to the famous net haul on Young's Million Dollar Pier, and even a series of rides on the city fire engines. The youngsters will provide a mayor and staff of city officials "for the day"; they'll also provide a freckle champion, to be chosen on the basis of the number of freckles per square inch.

YACHTSMEN, AHOY! Santa Monica, California, will be the haven of many yachtsmen this month in anticipation of the biennial Southern California to Hawaii yacht race. The dash to Hawaii starts from Santa Monica on July 4. The finish line is at Diamond Head, Honolulu's familiar Waikiki landmark.

For the information of you landlubbers, this race, which dates from 1906, is a handicap affair and attracts yachts of all sizes. The record elapsed time for any Honolulu race is 11 days, 14 hours, 46 minutes, made by the schooner Mariner in the 1923 contest, which started from Santa Barbara.

Governor Joseph B. Poindexter has posted a distinctive Hawaiian trophy for the winner, and yachtsmen crossing the finish line may look forward to traditional Hawaiian hospitality. Entertainment for them will include a course in outrigger canoe navigation.

The Miramar Hotel, located atop the Palisades overlooking the Santa Monica yacht harbor, will be the scene of a number of functions planned by the yachting circle prior to the start of the event.

NEW HAMPSHIRE

White Mountains—Whitefield



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Dignified and charming in its hilltop setting overlooking the famous peaks of the glorious White Mountains. A private estate of 3000 acres offering every outdoor sport, including golf, polo, riding, tennis, swimming. Our maintenance of the highest standards has consistently attracted a distinguished clientele. Season June 15-October 15. W. F. Dodge & Son, Proprietors.

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Benjamin Franklin Inn. Near Ocean. Colonial Atmosphere. Delicious Meals. Tempered Ventilation. Sodium Vapor Baths. Solarium. Orchestra. Golf. Tennis. Bathing privileges. Special rates. Booklet. Write for it. Frederick Stanley Wilson, Manager.

Ocean City

The Flanders. Directly on boardwalk. American plan. Sea water swimming pool and direct access to bathing beach. Golf privileges. Sea water baths. June 20 to Sept. 30. J. Howard Slocum, Mgr.

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The Princeton Inn. Facing golf course and Graduate College. American Plan. 100 rooms. Equipped with all modern conveniences. Hospitality as in days of old." J. Howard Slocum, Mgr.

NEW JERSEY

Atlantic City



CHALFONTE-HADDON HALL

Cheerful rooms, inspiring food, and a discerning regard for your comfort and amusement give a seaside sojourn special attractions at these Boardwalk hotels. Smart cabaña colony. Special activities for the youngest set. Health baths. $7.50 up and $8 up, single, American Plan. European Plan, also, at Haddon Hall ($5 up, single).

Atlantic City



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To the tang of Salt Sea Air add sunshine, pleasure and comfort at Atlantic City's delightful Hotel Dennis. Stroll or chair-ride on the famous Boardwalk. . . . Relax on the Dennis sundeck. . . . Find a new zest for meals. American and European plans. Walter J. Buzby, Inc.

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NEW MEXICO

Santa Fe

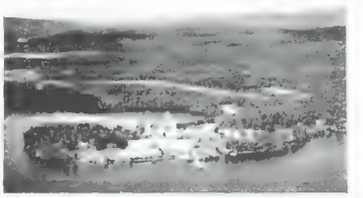
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Hotel Windsor. Located on the Ausable River. Accommodations for 150 guests. Reasonable rates. Write for booklet. H. H. Pascal, Proprietor.

Adirondack Mountains—Saranac Inn



SARANAC INN

A magnificent summer hotel on Upper Saranac Lake. Camps completely furnished for housekeeping. Furnished Cottages for rent by week, month or season, served by hotel. 18-hole Championship Golf Course. Tennis. Bathing. Sailing. Fishing. Horses. Dancing. Talking Movies. Tap room. Select clientele. Rates from $8 up including meals. Address: L. A. Slaughter, Mng. Director.

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De Witt Clinton. A Knott Hotel. New, well appointed. Directly in public Park. Excellent meals, attentive service. Guests will make it happy.

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Hotel Parkside. 20th St. and Irving Place. In convenient Gramercy Park. Solariums, roof terraces. $2 per day. $12 per week. A. L. Lowe, Mgr.

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VERMONT

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VIRGINIA

Virginia Beach

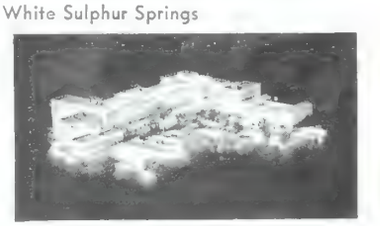


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TAKING THE GUESSWORK OUT OF CHOOSING A SCHOOL

*There are [illegible] schools in the West; schools in the Middle West; schools in the South; schools in the East; [illegible] schools; [illegible] schools; [illegible] schools

SCHOOLS



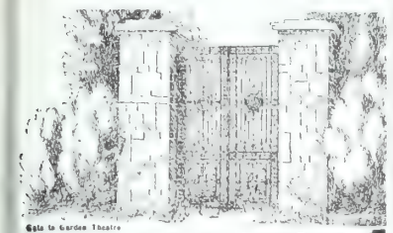


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Pedagogically speaking, the final jumps of the school year are at hand. Now the midnight watts are burning and those conscientious students who know their Latin are achieving a sudden popularity with their grasshopper companions.

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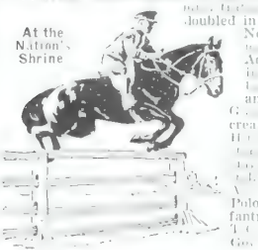
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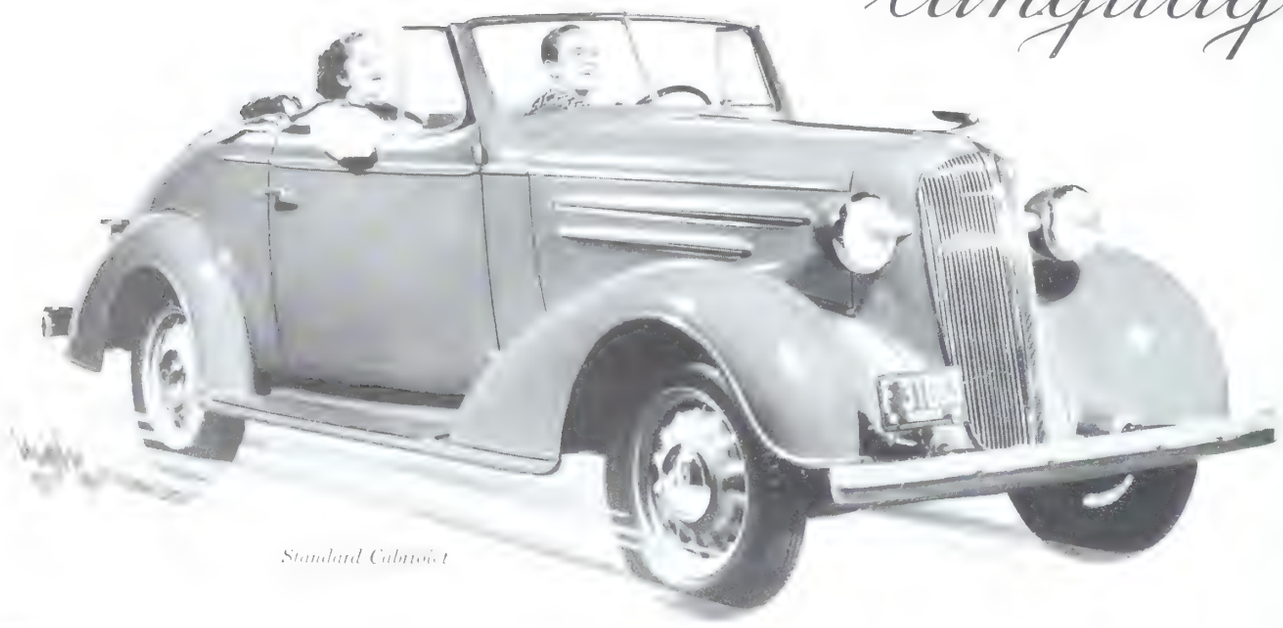
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The Bulletin Board

Medal to Mrs. Wilder. During this month, at their gathering in the East, the members of the Garden Club of America will honor Louise Beebe Wilder by presenting to her the gold medal of that society. This has been awarded only three times in the past fifteen years.

Among the first to congratulate Mrs. Wilder should be the editors and readers of House & Garden, since practically all her writing for the past eleven years has appeared month by month in this magazine, and their appearance has helped spread both her fame and her incomparable garden knowledge. Mrs. Wilder was one of that noble triumvirate, together with Ernest H. Wilson of the Arnold Arboretum, and Herbert Durand, whose garden articles from 1925 onward established the horticultural leadership of House & Garden. Wilson met a tragic death in 1930 and Mr. Durand, retired from active labors, has laid aside his pen. We are fortunate in having Mrs. Wilder still contributing. May the years still further enrich her pen and trowel!

Vegetable decorations. We see by the papers that vegetables are becoming fashionable for table decorations. The beauty of the egg plant and the red pepper is being boosted in a big way. Which reminds us that House & Garden started this vogue 'way back in 1932. In the August issue of that year we started the ball rolling by a centerpiece of artichokes, red and green peppers and endive on a luncheon table. It was called "Decoration on a Vegetable Diet."



Morning glory cover. Of course everybody knows, or ought to know, that the Morning Glories on the cover are the variety called Heavenly Blue. We are glad to show them, not alone because they are very beautiful in themselves but also because, if House & Garden has anything to do with it, Morning Glories will become a fashionable flower. In Japan they have been a great favorite for a long time. There is even a society—the Akatsuki Asagoa Kai, at Osaka, which offers its members the most tempting list of Morning Glory seed we've ever seen.

In all their dissertations upon flowers
No one has told me how a pansy grows . . .
How it wastes its brown and purple hours,
Or how it spends its yellow-eyed repose.

—Helen Murphy

Pittsburgh revivers. The Pittsburgh Garden Club, we understand, is going to rise phoenix-like from floods and other cataclysms and, joining with thirty-three other garden clubs located within a forty-mile radius, is giving a Garden Mart this June. Doubtless this idea will be duplicated by other garden society groups and it is a good sign. In union there is strength—even in the field of the garden club.



And proud of it. Among the snooty and stiff-shirted it is customary to look with a scornful eye upon the man who displays in his home symbols of the craft or business whereby he has come to fame and fortune. Imagine what they would say if Mr. Ford had his stair newel posts capped by carved Model T's, or Mr. Morgan papered a wall with corporation certificates. Nevertheless there was a time in staid New England when this was done. While Massachusetts may have derived her ideals from a Sacred Book, her wealth and power came from the Sacred Cod. So it came to pass that when the Hon. Benjamin Pickman built his stately mansion in Salem, he was not above displaying the source of his wealth: —on every front stairs-end in his new home he placed a half-model of a codfish.

Wreath for Philippe de Lasalle. This month's honors go to Philippe de Lasalle, master designer and technician of the tapestry maisons in Lyons under the patronage of Louis XVI.

Classed with the so-called "minor" arts by present-day authorities, in the eyes of the French Court the weaver's craft as developed at the *fabriques* in Paris and Lyons, far from being considered subordinate, held as distinguished a place as the better-known arts of painting and sculpture. A pupil of Boucher, who was himself a textile designer of note, Lasalle was fast recognized by the courts of France, Russia, Spain and Portugal as a master of decoration and as a great mechanical genius.

The French, of course, have always seen Lasalle as one of the leading figures in the highly specialized art of weaving and tapestry design, but his first adequate recognition in this country is accorded by Belle M. Borland's book, *Philippe de Lasalle, His Contribution to the Textile Industry of Lyons*. Miss Borland writes of Lasalle's career, describes his major designs and mechanical contributions. She has also undertaken to discuss the inter-relation of the various decorative arts of the time as seen in Lasalle's work, an interesting complement to any study of the 18th Century.



How they do it. Readers of House & Garden often wonder how the artists who make drawings for us get their effects. Well, artists use strangely sensible methods sometimes. When Degas painted horses he used wooden models. Meissonier in doing his battle scenes used all sorts of devices which led to amusing results. "When I painted my 'Retreat from Russia'," he writes, "instead of boracic acid I used caster sugar. What an effect of snow I obtained! But it attracted the bees from a neighbouring hive. So I replaced the sugar by flour. And then the mice came and ravaged my battlefield, and I had to finish my picture from imagination. It almost looked as though I should have to wait for the snow to fall if I wanted to paint a winter landscape." And that's how it was done.

Old doc Lemmon: "There's them thet say as how young Walt Whipple ain't o' much account an' never will be if he lives to be a hunderd. But I dunno—sometimes I figger thet when he comes to turn in his final record at the Pearly Gates it won't be such a poor one, after all.

"Ye see, Walt's whut folks hereabout call a fool-arounder. Notwithstandin' his pa's by a long sight the richest man in the township an' holds more mortgages than ye can shake a stick at, Walt don't seem to give a rap for money. All he asks is to be let alone so's he can work from dawn to dark on his old man's acres, experimentin' with new kinds o' nut trees an' Apples an' Grapes, an' breedin' cattle with pedigrees a mile long. Seems he don't care 'bout whut he gits for sellin' the things he raises, neither—thet's whut most o' the neighbors can't onderstand. He 'lows he just likes to fuss with them kind o' things, an' lets it go at thet. But I'm here to tell ye thet I ain't never seen no trees in such good shape as his'n, nor no cattle any more sleek an' fat than the ones thet graze in his pasture-lot.

"An' Old Man Whipple? Wal, he carries on turrible sometimes, bawlin' the boy out for a good-for-nothin' loafer an' a fool an' anythin' else he can lay tongue to. But Walt just takes it quiet, like he does ev'rythin' else, an' goes back to his trees an' cows. Mebbe he figgers thet the things he's doin' are o' more use to the world than money'd be, an' I calc'late as how he might be purty near right, at thet."

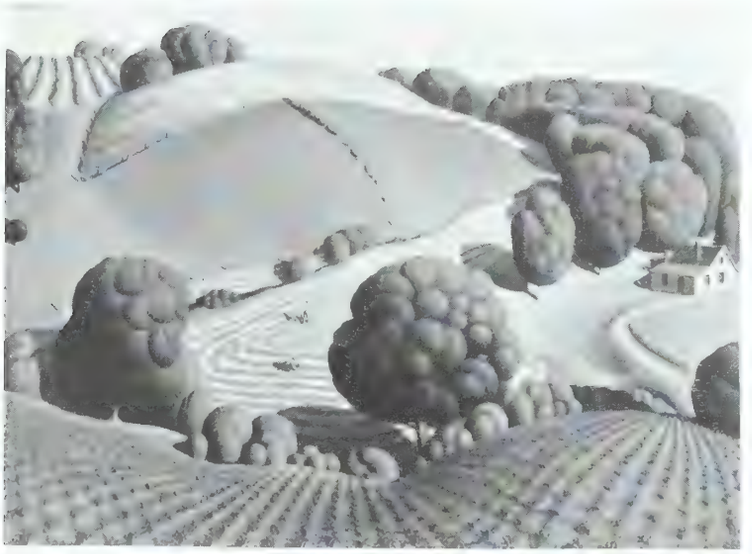


Silence. Shoemakers' children go barefoot and parsons' progeny go to the dogs and people who profess most to enjoy quiet are often the loudest and longest talkers. They tell a story about Carlyle at a dinner party. Two of the men present were famous as brilliant conversationalists, but Carlyle shut them up most convincingly by haranguing during the whole dinner on the advantages of silence!



—GAY DRESS GINGHAM ON THE WALLS. OTHER FABRICS ARE EQUALLY COUNTRYISH. SLOANE

BRUEHL-BOURGES PHOTO. CONDÉ NAST ENGRAVINGS



Ideas for Country Rooms

Part of the charm of Summer is the excuse it gives you for new clothes — not only bright dresses for yourself, but a fresh, new wardrobe for your house. And your Summer rooms this year will look amazingly like your gayest country outfits. They will be crisp, washable, colorful. They will be informal and very comfortable. You'll see cool cottons everywhere—ginghams, coarse rugged weaves, huge flowered chintzes and cretonnes, organdy, eyelet embroidery, mattress ticking, terry cloth, piqué. Your slip covers will fit as perfectly as your tailored suits. Wall papers in countryish designs will bring your garden indoors. You'll use bamboo all over and you'll put iron furniture inside the house. Rugs will blossom with flowers—imagine an emerald green rug spattered with white daisies in a green and white room—and you'll see a return of matting. Finally, never has there been such a wealth of new ideas in color.

Strong deep tones lead for walls and there is a decided trend toward highly patterned backgrounds. Study the little country living room opposite and you will see how exactly right the bold plaid design and strong colors of the dress gingham on the walls are with the maple furniture. How effective also the white accents of curtains and chair covering against this vigorous background. And how the red of the tôle lamps brings out the red in the gingham. Ross Stewart of W. & J. Sloane was the decorator.

Another instance of a dark, highly figured background, this time wall paper, appears on the next page. The French Provincial scheme of this country bedroom started with the paper which has a large fern pattern in white, pale pink and yellow on a dark blue ground. All these colors are picked up in the furnishings. Very cool looking is the airy window treatment of yellow Venetian blinds under long, full curtains of fine net—two layers of it—butter yellow on the inside, dark blue outside. The ruffled bedspread is of the same yellow net and the dressing table skirt is a Provincial plaid cotton in soft blues and pinks.

The tale of blue is by no means told. Marian Hall, New York decorator, is keying the main rooms of a new country house around this sympathetic color. In the dining room she has used deep Wedgwood blue for the walls, with dead white curtains; off this is a hall done in varying shades of blue—light blue walls, sapphire blue and white striped curtains, darker sapphire on the chairs. The living room has walls in another subtle shade of blue as a background for off-white fabrics. Blue and white is also the theme of a country dining room finished recently by another decorator, Mrs. Devah Adams. Walls are hung in Wedgwood blue and white striped bed ticking above a white wainscot; curtains of crisp white piqué are lined with plain blue percale; floor is white linoleum inlaid with darker blue. And while on this subject of rhapsodies in blue, Elsie de Wolfe is decorating a very feminine bedroom in this color starting with a sky blue ceiling and grading the color gradually to deep sapphire in the carpet.

This idea of a room done in gradations of one color is a new note that bears watching. Well carried out, it is not in the least monotonous as Hobe Erwin has



proved in a bedroom he recently furnished in a Southern house built about 1854. The theme is yellow. Walls are butter yellow and the carpet is yellow with an all over pattern of white camellias. Very full ruffled curtains are made of a shimmering yellow material—a mixture of Cellophane and silk; large glass peonies, white on one side, yellow and pale pink on the other, form the valances and tiebacks. Other fabrics are rough silk used for the bedspread, corduroy for a Victorian chair, and plaid linen on a gilded stool, all in varying shades of yellow. The walnut of the old Victorian paneled bed is grained a soft yellow and white, and the bench at the foot of the bed is glazed yellow over white with leopard skin covering. Prints on the wall were taken from a Carolina flora and fauna book of the 18th Century. Of course only yellow birds and flowers were chosen.

In contrast to the brilliant yellows of this bedroom is a number of new schemes stressing mauve. This is a color you have not thought of for a long time, but it is definitely creeping into decoration. Consider for example the scheme devised by Ethel Low—a Baroque dressing room done in the spirit of the Gay Nineties with mauve walls on which is a painted border of garlands of huge pearls held up by clusters of Prince of Wales feathers. Furniture and fabrics [illegible] Another guest room [illegible] decorated by Taylor & Low, features pink-mauve walls combined with French blue in the textiles. Curtains and bed spread are flowered chintz with a French blue ground, the design in deeper blue and mauve. The carpet, specially designed for this scheme, is the same pinkish-mauve color.

Mrs. McMillen is another decorator who appreciates the decorative value of the mauve and violet tones. Nothing could be more charming than an airy scheme she recently did for a young girl, using mauve, white and red violet. Walls are off-white; one end of the room which forms a bay is draped in off-white Celanese ninon trimmed with red-violet ribbon. Curtains of the same (Continued on page 70)

IDEA: Airy scarf curtains of fine [illegible] yellow inside dark blue outside—billowing over yellow Venetian blinds. Also very summery wall paper with big ferns [illegible] pink, white and yellow on dark blue ground. The checked cotton is in blues and pinks. Decorations by Frederick Loeser

IDEA: French country paper of tiny flowers in white, cherry red and bright green on pale blue ground, with handsome chickens forming the design of the dado. Crisp figured organdy curtains have red chintz sashes. The Venetian blinds and matching valance are [illegible] & Taylor, decorators

IDEA: Hyacinths nodding down at you in a little country house hall furnished with simple Early American maple pieces. And it's all a wall paper border patterned with hyacinths in red, yellow and mauve in terra cotta pots. Walls are painted pale green. W. & J. Sloane [illegible] the decorators



CHICKENS ON THE WALL



HYACINTHS ON HIGH

IDEA: Slip cover for books to protect fine binding. Iona city fast. Has decorative panel of white bird cages on a gray ground [illegible] printed by Alvyl Cox for Mrs. Jeanes C. Rorerson's [illegible] library in New York. The [illegible] have been [illegible] and [illegible] Artists Studios, specialists

IDEA: Encouraging [illegible] countryside [illegible] wall papers. Below [illegible] bed [illegible] a design of woodland ferns to repeat the green and white fern pattern on the white chintz used to [illegible] the [illegible] [illegible] by the [illegible] Studios

IDEA: Distinctive [illegible] nothing could be gayer for a country [illegible] [illegible] [illegible]

LIGHTING

TO MAKE THE GARDEN COLORFUL AT NIGHT. BY MARJORIE REID RODES

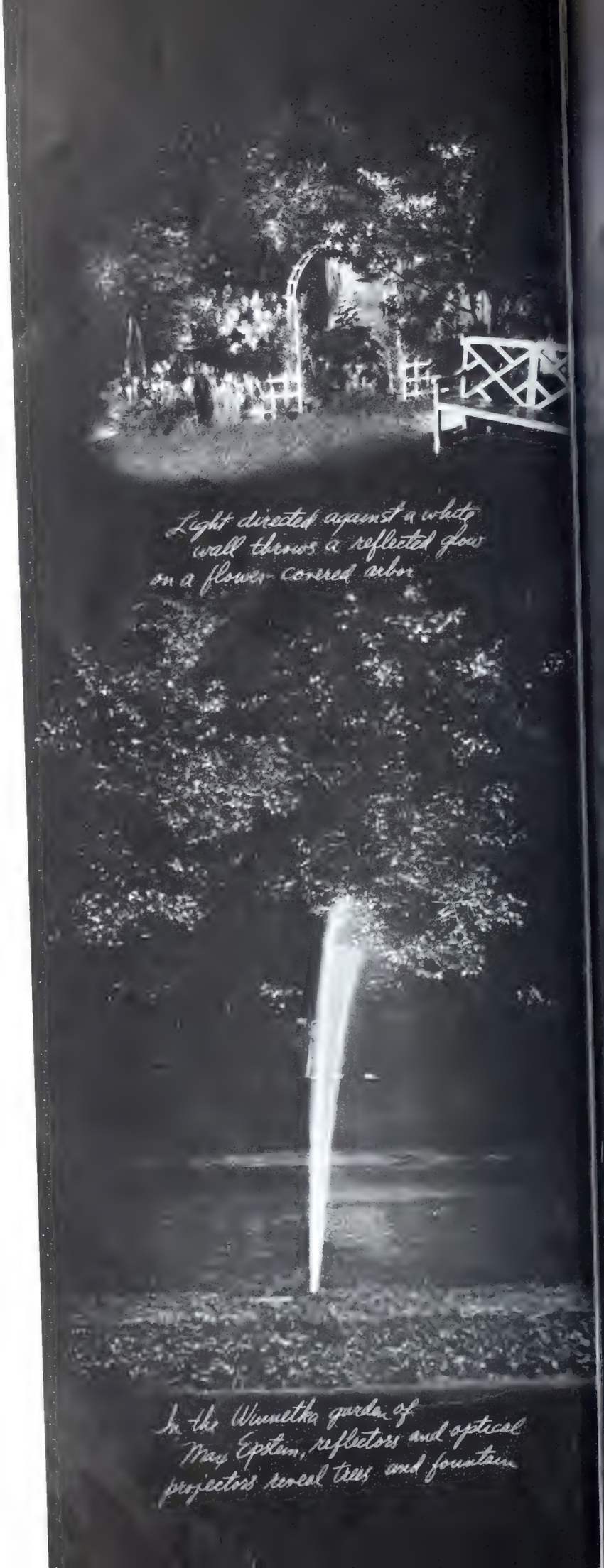
In the day when the first incandescent lamps were developed, it must have been interesting just to press switches, instead of having to look for matches and fuss around with candles and kerosene lamps and lanterns, to produce light. But it was all done for purposes of utility. Certainly it is important to be able to see after dark, but much more exciting, in a way, are the modern visual uses of electricity—the electrical displays that flash across our city skies or bring magic to our country nights, the new, mysterious quality of light to be enjoyed indoors and out after the sun goes down.

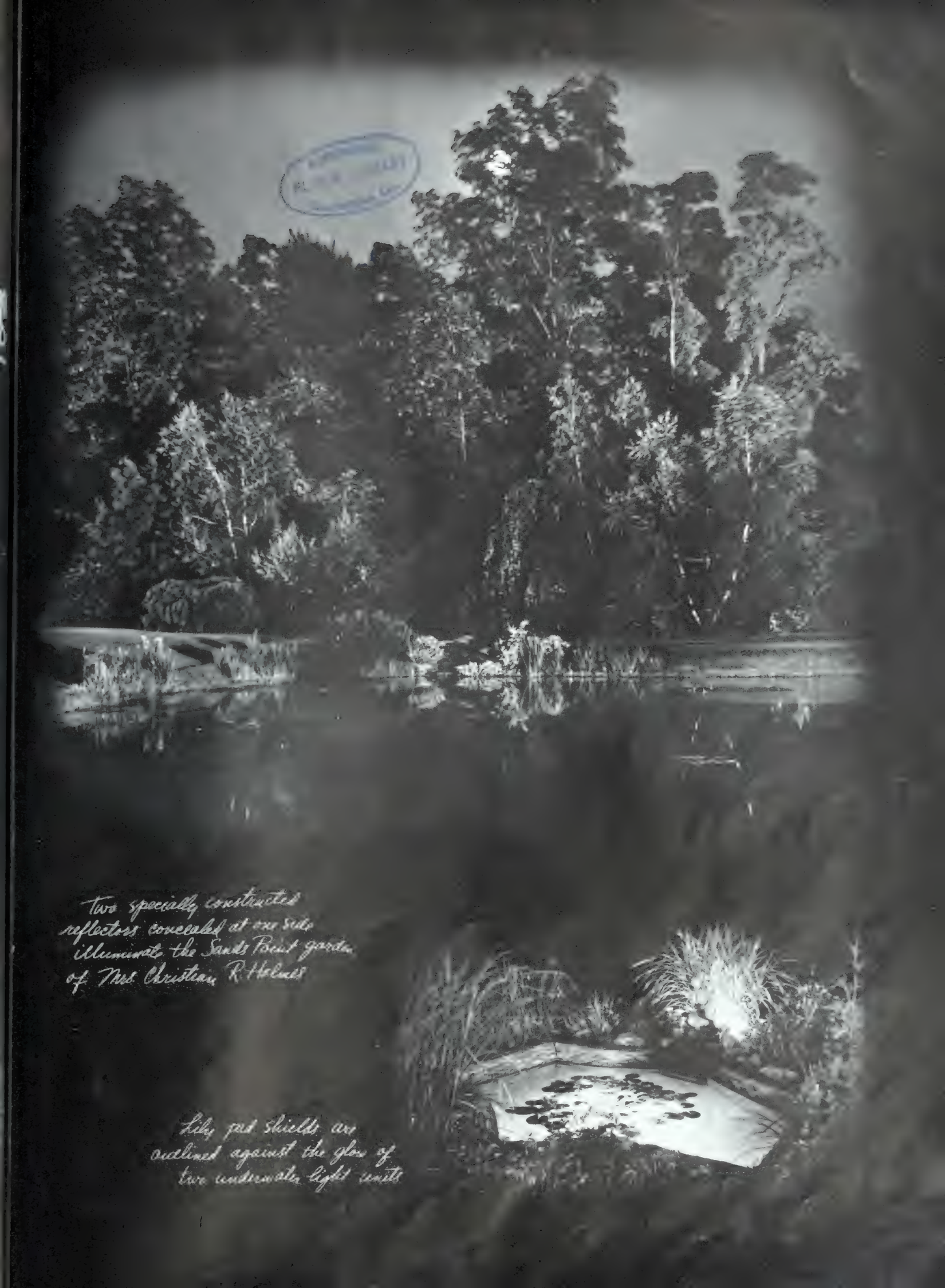
Floodlighting the natural beauty of the outdoors was tried first at such points of interest as Natural Bridge, Virginia, and Niagara Falls. The light effects created were something to go and see, and we should have considered them as out of reach for our own backyards as Niagara itself. Later landscape architects brought the idea to some of the great estates and gardens. Instead of the spectacular strung lanterns used on special occasions they installed permanent lights from concealed sources, subtly thrown out and reflected to preserve and enhance the beauty of these places after nightfall.

Now, all at once, garden lighting has come into the realm of the moderate-sized home. We find it glorifying the city yard and the climbing roses on the tiny Cape Cod cottage, the choicest blossoms, or rock garden or lily pond of the country place. Not only have technical experts and artisans taken it up but amateurs as well. Many a garden list this Spring, along with the usual seeds and perennial and annual plants, will include the requisites of outdoor lighting.

Conspicuous among them will be such items as floodlight units, reflectors and shields, weatherproof cable, wire and sockets (all of which, by the way, will represent a comparatively minor financial outlay). There will be specially made sockets for under-water use, [illegible] number of the inexpensive metal shields made in the form of flowers, birds and squirrels, to hide the source of light. There may be one or two garden ornaments such as luminous mushrooms or pylons. These things and others are available from the lighting bureaus of local power companies and from electrical supply shops, together with advice on how to use them and on practical matters relating to [illegible]

(Continued on page 76)





Two specially constructed reflectors concealed at one side illuminate the Sands Point garden of Mrs. Christian R. Holmes

Lily pad shields are outlined against the glow of two underwater light units

BULBS

[illegible]

[illegible] before in order to make possible this miracle.

[illegible] through all the long months of Summer? Surely they must be in some way vitally different, these bulb flowers, from all the other plants and shrubs we grow, which have [illegible] perfect themselves before they burgeon into beauty.

They *are* different, and it is just because we fail to inform ourselves where this difference lies, and to treat them accordingly, that we so often fail to continue to get the best out of them after the first glorious season of bloom. All too often the Daffodils gradually become smaller and less perfect; Tulips may disappear entirely, and other bulbs either "run out" or become so congested that the flowers amount to little or nothing.

All this is bad enough even with plantings of inexpensive old-fashioned varieties, but when the splendid newer things have been procured, and especially when one wishes to have them for exhibits in the Spring flower shows—where classes for bulbs are becoming more and more popular—there is still greater reason for the gardener's bestowing upon them at least the same degree of commonsense good care that he devotes to his other flowers. That this is not done is not for lack of interest, but for want of adequate and reliable information.

To begin with, bulbs differ from other garden plants in that the important part of their development [illegible], where it escapes observation. Also, in the case of the Spring blooming bulbs, it is made nearly a year in advance of the flowering season. Small wonder then that they so often escape the amateur's attention, and go neglected from [illegible]

The flower quality of most garden plants depends upon the growth made during the period—long or short as the case may be—just prior to their coming into bloom. If this growth is not what it should be, that fact is immediately apparent, and usually something can be done about it. Extra feeding and careful cultivation, and protection from insects and disease, may save the day.

With the early flowering bulbs, on the contrary, the most important period in their culture comes just after the flowering time. And that is when the grower of bulbs, if he wishes maximum success, must be on the alert to attend to their needs and whims.

Most gardeners think of the bulb itself as being the root of the plant, whereas in fact it is not that at all. It is an underground stem, modified or altered to accomplish a specific purpose. This purpose is to serve as a storehouse of food supply for quick growth at a later period.

A very important point in connection with this storage of food is that it is not taken directly from the roots, but "returned" to the bulb from the leaves and stems at the close of the season's growth. Any gardener who has ever grown a row of onions—a humble "bulb" which grows practically above ground cannot have failed to notice how the base of the plant suddenly expands as the top matures and dies down, although at the same time the roots are functioning less and less, and gradually disappear entirely.

This "storehouse" function is characteristic of all bulbous plants which undergo a completely dormant period, including the corms (such as Crocus and Gladiolus) and the tubers (such as the Dahlia and tuberous-rooted Begonia). The early flowering species however, are much more dependent upon foliage growth after flowering than are the late season bloomers, like the Dahlia, which completes its bulb (or tuber) development while still flowering. The Gladiolus, in this respect, is about halfway between, having a rather long season of growth before flowering.

With this elemental knowledge of how bulbs behave, the gardener will have some basis upon which to establish intelligent cultural practice. He will no longer be misled into thinking that with the passing of a glorious showing of Daffodils, or the splendor of waist-high Darwin Tulips, he has "succeeded" handsomely with these flowers, and that no more attention need be given them. As a matter of fact ninety per cent of the credit for their marvelous beauty, which he so nonchalantly takes to himself, should go to the grower of the bulbs. In the case of Daffodils, Tulips, or Hyacinths, the completely formed embryo flower was present in the heart of the bulb before he even so much as put it into the ground! His real test as a gardener comes only after the first and overwhelming display of perfect blooms is past.

Let us take for instance, the Daffodil—most important of all Spring bulbs despite the greater showiness of the Tulip. Some of these glorious new varieties which have held crowds in breathless admiration at recent Spring exhibitions and special Daffodil shows may have been planted the (*Continued on page 94*)

7. Hardware should not be slighted on exterior doors, storm and screen doors; it should be brass or bronze, or

(a) There will be ugly stains from corrosion and rust unless steel or iron hardware is frequently painted; furthermore,



(b) The keyhole need not be exposed and subject to freezing for it can be covered with an escutcheon; and

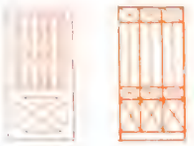
(c) The key to the front door can be made so that it also unlocks other doors, such as those for the service and garage, yet the latter can have keys which do not unlock the front door.

(d) Important too is the position of the bell, for often it is inconveniently located in the jamb of the door where it is either hidden or inaccessible when screen or storm doors are in place, consequently it is better to have the bell on the face of the casing or wall,



(e) Or the storm door can be provided with a knocker; in any case the storm door should look as well as the main door since it is in place for half the year;

(f) The screen door is no less important than the main door because it is more in evidence half the year too; it should be carefully designed, perhaps in the guise of a wood or wrought iron grille



8. The deeply recessed doors of Georgian architecture offer a practical solution for housing storm and screen doors because

(a) If the doorway be wide the storm or screen door could be divided in the center and hung so as to swing inward, and



(b) Regardless of style this type of deeply recessed door is valuable, as in a modern version



9. The entrance door if not recessed should offer shelter in inclement weather, such as

(a) A hood on brackets is graceful, light and inexpensive, or



(b) The time-honored porch, large or small, will be doubly useful if glazed (at least in part) in winter, while

(c) If entirely enclosed in winter the porch can be used for growing plants, and for starting seedlings in early Spring.



10. An entrance is more hospitable when near the ground level, because



(a) A flight of steps is a barrier no matter how disguised, whereas

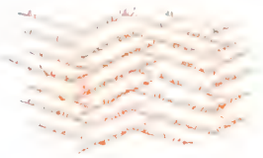


(b) An entrance raised only one or two steps makes entry and exit easy and minimizes the possibilities of accidents when pavements are slippery,



(c) Moreover it is more readily possible to make the entrance a more natural transition from house to garden when the two are practically on the same level

11. The immediate approach to any entrance can be greatly improved by the selection of the paving materials, such as



(a) Brick, laid on a solid gravel foundation, with soil and grass in the joints, is preferably laid in an interesting pattern such as herringbone, etc., or



(b) Flagstone, either genuine stone or concrete to simulate stone, can add greatly to the effect, particularly if grass or varieties of Sedum grow in the joints.

Does your house suffer from doorstep mediocrity? If so, here are some simple home remedies prescribed by Gerald K. Geerlings



Springtime in Paris

LUNCHEON on a balcony under the soaring Eiffel Tower! At your feet the waving treetops of the Champ de Mars—the beyond, Paris brilliant in the Spring! This delectable spot is part of the apartment of M. and Mme. Georges Brocheton shown on this page.



SIMPLE velvet curtains, ivory color to blend with the walls and carpet, frame the magnificent view in the living room. Sofas and chairs are covered in white quilted chintz, eggshell satin and light chocolate brown satin. Ernest Wiart was the decorator here.



GLAZED ivory colored walls in the living room have a quality of mellow old lacquer in keeping with the many fine Oriental pieces used here. A red lacquer commode, effectively placed against an eleven panel modern mirrored screen, is the high keynote in the scheme.



M. BROCHETON'S room adjoining the living room has been carried out in the same pale ivory tones, with books and Eastern ceramics affording brilliant color accents. And how effective the Oriental notes are with the modern background and furniture!



BODO-EF

THE color scheme of Mme. Brocheton's bedroom was taken from the silver-brown and pale cherry blossom pink of the Chinese screen behind the white satin bed. Altogether a sparkling little room due to mirrored furniture and many crystal accessories.



The Print Masters

With this issue House & Garden begins publishing a series of reproductions of famous flower and fruit prints. Since many of the old flower portraits to be shown are rare and fetch high prices, it is conceivable that readers will delight in keeping these reprints. They have an intrinsic beauty that is quite apart from the subjects portrayed and all of them possess decorative value. Some are very crude and others are executed with a subtle technique that subsequent generations of flower artists have never equalled.

The history of flower painting begins with the first attempts made at botanical drawings for ancient Greek and Arabian herbals. Between that dim past and our own era the art has never lagged, although in certain centuries—particularly the 18th and the beginning of the 19th—it reached sublime heights. Even the greatest of artists, Dürer among them, was not above making accurate drawings of flowers.

In collecting these prints distinction is made between botanical drawings and flower portraits. The former usually include cross sections of various parts of the flowers or seeds and detailed renderings of these parts. Flower portraitists, on the other hand, made no such effort at botanical delineations. They were drawing the beauty of the individual blossom or group.

By the 18th Century the making of these flower portraits became part of the social equipment of every well-bred woman. Girls were taught to draw flowers from childhood and it was a regular branch of the curricula at schools for young ladies. Often the mistress of the school would make master drawings on vellum for her pupils to copy. These "samples" are always prized by collectors.

Enthusiasm for this form of art not only stuffed domestic portfolios to bursting but also brought forth some excellent artists and teachers of flower drawing. There were books written on the subject by such instructors as Patrick Symes, James Sowerby and George Brookshaw. Indeed, a gentlewoman of that age, and even some of the gentlemen, could scarcely escape this horticultural fad. Their names were legion. Many are forgotten; others hold a fragrant remembrance today. There was Mrs. Delany, who made flower pictures, and most accurate ones, too, from snips of varicolored papers. There was Mary Lawrance, who is noted in the caption for her portrait of a Provence Rose. There were the four daughters of William Curtis, who excelled at painting flowers in water color and for nineteen years helped illustrate the Botanical Magazine which their father edited, and there was Elizabeth Blackwell, who bought her rascal husband out of a debtors' prison by patiently making five hundred botanical etchings.

In addition to these women were men flower print masters. Peter Castelles and his engraver H. Fletcher produced in 1730 "Twelve Months of Flowers." The crowded prints from this book are much sought after. Francis Bauer, whose "Exotic Plants" appeared in 1796, was Botanical Painter to His Majesty, George III. John Edwards in 1780 brought out his portfolio, "A Collection of Flowers." And there was George Brookshaw, whose passion ran to realistic fruit portraiture. The greatest master of them all, however, was a Frenchman, Pierre Joseph Redouté, court painter to the Empress Josephine, whose great books on Roses and Lilacs have won for him the sobriquet of "The Raphael of Flowers."

Beside these were many others, countless amateurs among them, whose crude work deserved no especial réclamé except that today they can serve for cottage decorations. Placed in rustic frames they add bold spots of color to walls.

The finer prints, of course, deserve careful framing. If there is an inscription below the flower, see that the mat does not cover it, for many of these captions were written, as in the case of Mary Lawrance's portraits of Roses, in flowing script. Besides, one will want to know the name of the flowers. —Richardson Wright

Mary Lawrance, who drew this Provence Rose, established her reputation at the end of the 18th Century by producing "A Collection of Roses from Nature," a folio of Rose portraits. The plates bear her name and address and the statement that she gives a teacher's course in botanical drawing at 86 Queen Anne Street, Portland Place, London. She first caught the eye of the discerning by a flower piece at the Royal Academy show of 1795 and from that year until 1814 exhibited under her maiden name. She was showing her pictures as late as 1830.

Her reputation is further sustained by the names of two Roses—Gloire des Lawranceanas and the Lawranceana Rose, the first midgets of the Rose clan. Some say she introduced the latter Rose herself. They are ancestors of our modern Polyanthas

Happy



I confess with I have a weakness for fancy birthday cakes. Show me a wreath of Forget-me-nots around the edge of a pale pink cake and I begin to sit up and take notice; add a Temple of Love with Cupid and doves, and I'm definitely intrigued; dot it with violets and roses and silver balls, then we're really getting somewhere.

I've been attempting these masterpieces of confection for years but it's only recently that I've been able to achieve a reasonably professional touch, and all because at last I've found someone willing to show me how it's done. While walking one day I found myself standing in rapt admiration before the world's fanciest of fancy cakes, on display (oddly enough) in a tiny little glass show case right in the middle of the sidewalk. Below the cake was a sign "Confectioner's School, Mfrs. of Cake Ornaments, Sugar Roses, Etc."

It took me months to summon enough courage to go back and find out about those lessons, and as luck would have it the patron was out. Nor was I greatly encouraged when the clerk informed me that Mr. X. taught chefs, all right, but he doubted if he would teach a "Lady". However, the fleeting glimpse I caught of pink Cupids and lace wedding bells gave me the needed impetus and I bravely returned the next day. Mr. X. looked me over sharply and said that I might join the class but that I would have to "stick." I stuck, all right.

This article is to give you a few hints on how you too may achieve a greater perfection in cake decorating, but if you feel that you will be absolutely hopeless, I will console you with the information that there is a well known caterer in New York who will guarantee to pack and ship a fancy cake and [illegible] in good condition anywhere in the United

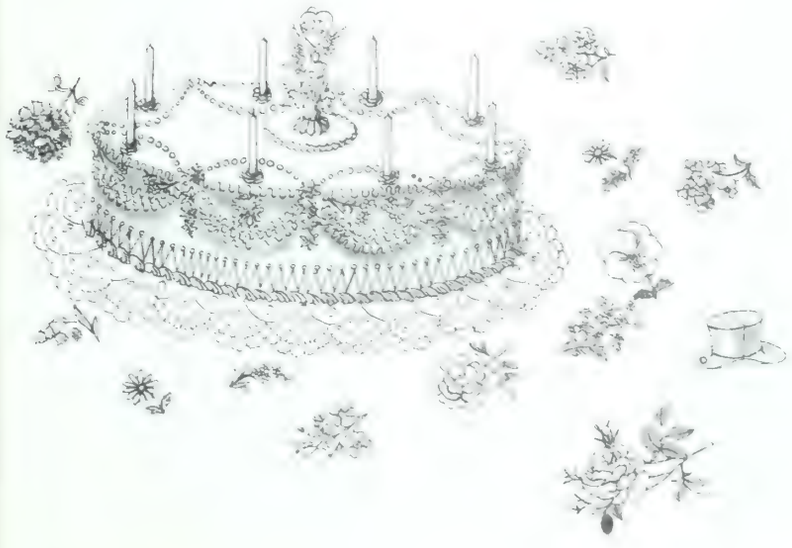
Birthday! Written and drawn by June Platt

States. What's more, he will even make a cake to your specifications. Should you want to celebrate the birthday of your town house or the farm, he will duplicate it in cake and sugar in detail for you from photographs. If you chanced to climb a particularly high mountain a year ago he will make a mountain cake for you, with you going over the top. In fact he can do almost anything you can imagine.

Needless to say, the trimming of a cake is all very well, but the cake itself, the filling (if there is to be one) and the frosting must all be superlative in quality. Suitable decorations must be chosen for the type of frosting used.

There are two ways of decorating a cake. One is to do so free-hand with the help of pastry bags and paper cornucopias, and the other is to stick sugar ornaments symmetrically and decoratively on the frosted cake with a dab of frosting to secure them. You will see that I have illustrated just a few of the many ornaments which may be bought from manufacturers of cake ornaments. They make sugar and wax and gumpaste Cupids and angels and doves and a great variety of flowers and leaves and silver balls, candleholders, and wreaths and bowknots. There are confectionists who specialize in pulled satiny sugar flowers and crystallized violets, etc. Some of these may be bought retail, but generally speaking they prefer to sell them wholesale. If you live out of town I suggest that you ask your local pastry shop to get them for you.

If you are wondering why the thimble, pocket book, owl and so forth in my drawing, these are the favors to be concealed in the birthday cake, just to add to the general excitement. They should be wrapped in waxed paper and placed evenly around the bottom of the cake tin after a thin layer of batter has been put in the pan. The rest of the batter is then added and the cake is baked. Twelve of them including a key to their meaning may be bought for ten cents; silver plated ones may be bought for very little more, and I've even seen them in gold, but that's being very fancy indeed.



In this country the birthday cake generally appears as a surprise at the end of the meal, after the dining room has been thrown into complete darkness to show off to best advantage the tiny lighted candles on the cake, but I heard of a different way of presenting it which I think is a lovely one. The cake is made and decorated the eve of the big day and the birthday child of course is not allowed to see it. Then the next morning some member of the family rises very early in the morning and gathers a basket of flowers, wild or otherwise. A small table is then covered with a pretty cloth and with the aid of pins the blossoms are pinned here and there all over the cloth, the cake being placed in the center and surrounded by a wreath of flowers. The birthday child is then awakened and allowed to come and admire the cake and receive her presents. I'm not sure when the cake is eaten.

In order to simplify matters I will give recipes for different members of an imaginary family, suggesting the type of cake most suitable, what filling and frosting to use, and how to decorate it. For instance, a sponge cake is probably the least harmful for baby, or an angel cake would be suitable for Grandmother. If, however, she is hale and hearty, she might secretly prefer a nice heavy pound cake. So use your own judgment and make any variations you may like, but don't put a heavy frosting on a delicate cake and don't use ornamental frosting on too soft a surface, and avoid putting heavy ornaments on a thick frosting unless it has a firm crust, or the ornaments will sink into oblivion.

And now directions for making and using ornamental frosting, otherwise known as royal icing. There are numerous books procurable which give excellent detailed instructions, including a variety of designs to follow. Do try and get one of these for yourself. You will also need one or two good pastry bags with standard coupling attached and a reasonable variety of tubes. Several sheets of parchment paper, too, procurable at confectioner's supply shops, from which to make paper cornucopias for finer work. This paper comes in sheets three feet by two feet. Properly folded and cut, three sheets will make twenty-four small, twelve medium and eight big cornucopias.

To make the small ones, place a sheet of paper horizontally before you and fold from right to left in half and from right to left again in half, then cut on the creases. Next fold the four pieces into three equal parts and cut (*Continued on page 80*)



ENTRANCE SIDE



GEORGE C. WHITING



THE prospective owner of "Riverhouse", near Hingham, Massachusetts, when he came to his architect, had a clear notion of what he wanted. He wanted a private bathhouse, picnic house and summer and winter weekend camp combined. It had to be so built, arranged and equipped that it would serve its various functions with the absolute minimum of care, upkeep, work and worry. And it must cost under $2500.

Even though it was to be near a town that is picturesque with ancient architecture and fairly static as to conventions and traditions, the architect, George C. Whiting, convinced the owner that functionalism would solve the problem.

First there was to be a large semicircular screened porch facing the river—an open side with an unobstructed view. With sliding glass doors opening onto this, the entire ground floor becomes one big room. A view of this porch from the outside is to the left, and above on the opposite page is the view from the room across the porch. Notice the grooves in the floor, indicating the path of the sliding glass "elevator" doors.



VIEW FROM PORCH



ON THE TOP DECK



SIMPLIFIED KITCHEN



PULLMAN SLEEPING BUNKS

"RIVERHOUSE" NEAR HINGHAM, MASS., SMALL WEEK-END SNUG HARBOR FOR BATHING AND FISHING. IT SIMPLIFIES HOSPITALITY AND HOUSEKEEPING WITH A MODERN DESIGN COSTING ABOUT $2500

The screens, too, are worth noting. They are stationary and not detachable. Most people believe that porch screens should be taken down in the autumn, stored and put up again in Spring. Doesn't this make a lot of work and doesn't it hasten mechanical decay? Properly braced, a good copper or bronze net is best left alone. These screens are set up on 1′ x 4′ rails and 2′ x 4′ styles. The rails and styles are set edgewise and the styles beveled on the inside to ¾″. The screening being attached to the inner side, a ¾″ half-round makes the trim. This is painted white. Styles are painted green, increasing visibility.

At the entrance side, the space below the overhang of the penthouse is enclosed with heavy chain link wire. Here bathing suits may be hung up and left to dry and here also is a bin for wood, coal, kerosene, etc.

Though it is small, the house can sleep quite a company—four on the upper and lower berths of the Pullman stateroom and others on the sheltered side of the porch. Sliding glass doors on elevator hangers make this (Continued on page 82)



The care and feeding of trees

[illegible] experience of the Dutch elm disease has shown that a dead tree cannot be left to the mercy of Providence. It is a fact that many valuable shade trees have died, and that many will continue to die, for a better understanding of the situation. The care of trees is an interesting and varied field, since over seventy species of trees and shrubs are common and several hundred others are grown less generally, each with its peculiar adaptations and troubles. With this in mind, we present here notes by Dr. E. P. Felt on keeping trees healthy.



PRUNING IS MOST IMPORTANT. It should be corrective rather than drastic. The ideal is a moderately dense, well-proportioned head. Each species has its own growth habit and this should be given due weight. The cutting out of dead and weak branches generally obviates the need of severe pruning. The removal of a large amount of wood should be resorted to only under exceptional conditions, and unless this is carefully done it may be followed by extensive sun scald on important branches and may ruin the tree. Sun scald may also follow drastic thinning of woody growths and it frequently develops on trees adjacent to recent construction of either dwellings or roadways.



IN REMOVING LARGE LIMBS the final cuts made should be flush or nearly flush with the trunk or branch and should be protected with a wound dressing or paint and kept protected until entirely covered by callous growth, in order to prevent invasion by wood rots. Avoid trimming trees such as Maples in early Spring when there is profuse bleeding. It is to be remembered that in the case of young trees pruning should be limited largely to the removal of superfluous or interfering branches with due regard for future as well as present conditions. Pruning also includes the removal of girdling roots. These run part way around the base of the trunk and cut off circulation in adjacent bark areas. Girdling roots are readily detected, easily removed and should be cut before the tree is injured.



JUDICIOUS FEEDING OF TREES enables them to withstand disease and weather conditions. A tree can thrive only in a suitable feeding area where there is an adequate supply of moisture and soil nutrients. There are various ways of supplying the needed elements. The most satisfactory is a high grade plant food or fertilizer, three to five pounds to each inch of trunk diameter, put into spaced bar or drill holes ten inches or more in depth and two feet apart, over the feeding area, especially the outer part. This encourages root growth in the lower top soil with smaller probability of injury from summer droughts. A complete plant food is preferable to one high in nitrogen. The aim should be a normal growth—not the production of extremely long, soft shoots indicative of over-feeding. The plant food should contain organic as well as inorganic materials in order to favor the production of beneficial soil bacteria.



SPRAYING IS IMPERATIVE. Leaf-eating insects, such as canker-worms and tent caterpillars, appear in the early Spring and may defoliate large areas, sometimes year after year. The trees develop a new crop of leaves and the weakening as a result of this attack is too frequently overlooked. Another crop of leaf-eating insects, such as Elm-leaf beetles, Japanese beetles and gypsy moths, appears a little later and in localities where they are abundant the foliage may be completely destroyed; and the results are just as serious as, frequently more so than, those caused by the work of the earlier-appearing pests. All of these can be controlled by spraying with poison, such as arsenate of lead, provided the application is timely, and preferably in the early stages of the injury. This means experienced men and apparatus capable of delivering a fine, well-distributed spray, even to the tops of the tallest trees. It is no job for a hand outfit.

The leaf miners, such as the Elm-leaf miner, the Birch-leaf miner and the Box-leaf miner or midge, work in the interior of the leaf and are not affected by a poison. The first two may be controlled with Black-Leaf 40 and soap applied as a spray while the miners are small and little injury has been caused. The Box-leaf miner may be destroyed with a nicotine molasses spray applied in (*Continued on page* 95)



The living terrace of House & Garden's Ideal House at Scarsdale, now open to the public, overlooks a little paneled garden flanked by Yews. At the sides are informal plantings in which Azaleas and other choice flowering shrubs predominate. The steps at the extreme right lead to the front of the house



A [illegible] Revere [illegible] in House [illegible] Hepplewhite [illegible]



Room, a third floor bedroom with modern furniture in light wood against harlequin papered walls of green and silver. Fabrics combine maroon and off-white with green in texture weaves; [illegible] at the windows

IDEAL ROOMS

A PANTRY-BREAKFAST room is bright as morning, with gleaming blue glass walls and a window frame of white wire to hold pots of flowers. Gay curtains of silk are covered with clusters of beets in vivid colors





IN THE living room a mirrored cabinet reflects the Oriental treasures on its shelves, deep ox-blood dragons, yellow porcelains, subtle jades. These Chinese objects do not agree in accord with the Chippendale furniture

BELOW, an exquisite desk, beautifully copied from a museum piece, distinguishes one living room wall. It carries two bronze stallions, very old, and fine stationery, very new. The silk-lined doors lead to the terrace





ABOVE, a delightfully different basement games room takes its decoration from Hungarian peasant motifs. Maple furniture is set off by turquoise flooring, rust and ivory fabrics. Other views in the house are on page 107

HAROLD N. MACFARLANE



LITTLE IRISES

Tall or short, in sun or shade, for wet places or dry—here is a flower group that meets every rock garden condition and at the same time provides a lasting variety of color.

By Louise Beebe Wilder

IN view of the widespread popularity of Irises it is rather extraordinary that so comparatively little use is made of them in the rock garden—that is, of the wide variety of species suitable for the purpose. If these do not constitute the rainbow itself they are at least in point of wealth the crock of gold said to be found at its base.

Chiefly seen in rock gardens are the numerous *pumila* and *chamaeiris* hybrids and the native *I. cristata,* and while these alone are capable of putting on a very good show it is too bad not to make use of the material that will extend the Iris season from a few weeks to several months. And there are individuals for every sort of situation—Tiny Tims for restricted regions, taller kinds for the outskirts or where the accent of a little height is desired, kinds for full sun and partial shade, for damp situations and dry.

To get down to cases at once, let us first mention the early-flowering bulbous species. The whole *reticulata* group is delightful and, through the efforts of American dealers and growers, more and more of its members are coming within reach of the American gardener, financially as well as in their lovely flesh. *I. reticulata,* the type, looks like a gorgeous gold-marked purple insect settled among the narrow horny-tipped leaves. This is now quite generally available. The "azure" *Cantab* is less easy to find but still the reward of the patient searcher, as are others of the group, *histrio, histrioides, Bakeriana* and *Krelageii.* All come in tones of purple or "blue" variously marked with gold and sometimes white, save *Krelageii* which tends definitely towards red and flowers fully ten days before the other *reticulatas,* usually about the first of March. The type is richly fragrant, particularly when brought into a warm room, and *Bakeriana* is also sweet scented. They all require a sunny, well-drained situation in the rock garden and flower the earlier if there is a warm rock at their back.

Close upon the heels of the *reticulatas* comes *I. persica,* that large and strangely beautiful flower whose surface seems to have been washed over by the pale green of sea water, with areas of purple velvet on the falls. It blooms on almost no stem at all and while the leaves are still mere points of green thrust out of the ground, and its fragrance is something to dream of. But it is not an easy plant to deal with in the climate about New York, though it appears to be quite hardy. It does not winter-kill but it frequently takes a year off from flowering. Usually after a hot and dry summer when the bulb has enjoyed the baking that its constitution seems to require it may be counted upon to flower. And when it does all disappointment is forgotten. It needs the warmest situation we can give it in rather stiff but well-drained soil. Spanish Irises, while growing sixteen or more inches high, are so slender, the flowers so like butterflies hovering above the narrow scant foliage, that they do not appear out of place among the small plants of a rock garden. I have not found them long lived but they commonly last two seasons in well-drained soil in sun. And such colors and combinations of color as they offer—all tones of blue to purple, bright yellow bronze, cream, white—must be seen to be believed. Once they were called Poor Man's Orchids, but the exclusive operation (*Continued on page* 97)

A $6,000 HOUSE, designed by C. M. Willis, architect, for Mr. Arthur Yaker and built, in 1935, at Lexington, Mass. Like the house on the opposite page, this is an interesting variation of the Colonial style built of cinder concrete masonry, painted.

CONSTRUCTION: The architect reports considerable savings effected by the use of insulation board, papered or painted, for walls and ceilings, in sizes as large as eight feet by twelve feet.

TO MEET the prevalent demand for good small houses, both for permanent dwellings and for week-end or summer cottages, House & Garden inaugurates in this issue a series of selected small houses to be identified by the seal shown at the right.

THIS SEAL indicates that the houses have been selected for building value as well as for architectural merit, basing the selection on complete data about materials, equipment and construction costs.

HOUSE & GARDEN
SMALL HOUSE

Two small houses selected for excellence of design and construction and identified with the new House & Garden seal









WE SAW THE SEA...

We saw a lot of very gay accessories too and so have listed them for you as follows:

1. "Covered Wagon" cabana which serves as couch, sunshade and dressing room: Altman's.

2. Practical beach screen that admits sun but keeps out bitter winds: Abercrombie & Fitch.

3. The bright green and white striped umbrella is from Macy's.

4. Smart new picnic case covered in tan glazed linen with red stripes; red fittings and two thermos bottles: Abercrombie & Fitch.

5. This comfortable beach roll folds neatly into the bamboo back rest for carrying. Cushions are covered in sea blue and green canvas: Lewis & Conger. The waterproof pillow with star fish in navy on white, and the plaid design in red, white and blue, come from Hammacher-Schlemmer.

6. Reversible Martex beach towel is bright green with big white dots: Bloomingdale's.

7. Gidmon's gay beach towel, red, white and blue: Altman's.

8. Beach roll and combination bathing-suit bag with bamboo handle comes in navy or wine with white dots: Saks-Fifth Avenue.

9. Hammacher-Schlemmer's portable beach chair - comfortable!

10. Blow up rubber mattress covered in ticking striped cotton and the impressive rubber sea horse are from Abercrombie & Fitch.


10
9
8
7
6
5

Terrace Luncheon





CRYSTAL GLASS in the smartest of hand cuttings is Orrefors' latest importation from Sweden. The boldly cut half-discs, the extraordinary clarity of the glass and the pleasant proportions of each piece assure a brilliant success for the design . . . created by Simon Gate. It can be had in a full line of stemware or in decanters of various sizes: Orrefors Glassware Shop



CHINA AND LINEN have been selected with a thought for the gayer occasions of the flowery season. The plates are Royal Worcester in the charming Florence pattern . . . a faithful replica of the original, circa 1768. Every motif seems to possess the quality of a rare flower print of the period: B. Altman & Co. Decorative linen is natural and royal blue. A monogram embellishes the corner of each napkin: Mosse

THE TABLE faces a delightful view of the lake behind House & Garden's Ideal House at Scarsdale, N. Y. Roses form the centrepiece: from Pitt Petri. Blue segments of the circular cloth (Mosse) set off details of each place to advantage. White Terrace furniture is made of iron and wire and comes from R. H. Macy & Co. The curves of the chairs are charming with the table which has a glass top and bracket underneath for flowers



STERLING SILVER flatware is Gorham's Eventide pattern, designed on sleek, modern lines with a true knowledge of weight and balance in its handles of unusual proportion. Again a floral motif decorates the shaft of each piece: Black, Starr & Frost-Gorham



Gay terrace garden accessible to the living room, apartment of J. Allen Haines, Esq. The colorful shelters at each end have been inspired by the metal tents of old Sweden. Constructed of corrugated iron, they are painted in bold stripes to give the effect of draped material. Cast iron furniture and sculpture add charm to the sunny scene. Designed by Scott Wilson and Edith Key Haines



A formal French garden has been created out of a roof extension. A skylight concealed behind a whitewashed wall of open brick work allows for ventilation. The center forms a wall fountain. Potted plants make it easy to change one's color scheme and renew the planting. The carved figures on the end posts are painted wood. Grass rugs at the end simulate lawn. Pierre Dutel, decorator



WEISS, DREYFOUS & SEIFFERTH, ARCHITECTS

LOUISIANA'S SPANISH MOSS FORMS A FOIL FOR CHASTE MODERN CLASSIC IN THE HOME OF T. C. MIDDLETON

Daylilies

Notes on varied sorts of special garden value. Elizabeth N. Nesmith

DURING past years, when Daylilies (*Hemerocallis*) were mentioned, most of us thought of the two old time favorites of our grandmothers' gardens—*Flava*, the Lemon Lily which blooms in early June, and *Fulva*, the reddish orange flowering in July. These have been in cultivation for several centuries, and were sent to America in the early days of our colonization.

Since then additional species have been found by plant collectors growing wild in the Orient and have been sent to Europe, England and America. It is from the crossing of these species and selective breeding that the newer hybrid Hemerocallis have been produced. In them we find infinite variety; palest yellow, apricot, brilliant gold, orange, coppery pink, soft old rose, and deep rose red. Only within the last few years have they come into prominence. Even at the present day, few gardeners realize their beauty and exceptional garden value in giving us color and continuous bloom throughout the summer months.

In the early blooming Hemerocallis there are several species which are useful in our gardens, namely: *Dumortieri, Middendorffi* and *Flava,* but far more lovely are the following hybrids: Apricot, Crown of Gold, Estmere, Flamid, Gold Dust, Queen of May and Winsome. They are in shades of yellow, gold and orange. *Gracilis, Graminea, Flavina, Minor,* Springtime and Tangerine are semi-dwarfs, and may be used in rock gardens or in the front part of border plantings. This group blooms from the middle of May on through June, and may be used to advantage in plantings of Siberian and Bearded Irises.

From June 15th. on there are many hybrids that extend the season well into July, some of especial interest being Ajax, Aureola, Orangeman, Marigold, Mrs. J. R. Mann, Queen Mary and Modesty. The first four are orange, of medium height; the last three are lovely yellows and apricots, with large flowers on tall stems.

The next group blooms in July and many of them continue in flower for five or six weeks. In yellow tones: Chrysolora, Hyperion, J. R. Mann, Lady Fermoy Hesketh, Lemon King, Mrs. Austin, Soudan, Nocerensis and Wau-Bun with its delightfully twisted petals. In orange and bronze gold: E. A. Bowles, Corona, Mrs. Perry, Semperflorens, Radiant, Sirius, Iris Perry and Summer Eve. At this time there are several beautiful hybrids in combination of gold and fulvous tones, among them: Cinnabar, Cressida, George Yeld, Moonstone and Mikado, the last one has a purplish zone on each petal which is most unusual and seems to be a forerunner of the purple tones found in some of the newest hybrids. Used in combination with delphiniums the two above groups give a wealth of contrasting color when this is most needed in the garden.

The last group contains many tall and well branched varieties, most of them with a profusion of large flowers, blooming from late July through August, several often flowering in September. Those of yellow or orange: Golden West, Gold Imperial, Mrs. W. H. Wyman and Sunny West. It is at this season that we find new breaks in color: Cissy Guiseppi, a deep ox-blood red; Sunkist, a deep old rose with velvety substance; Sunset, a yellow and coppery rose bi-color; Byng of Vimy, a coppery old rose with long slender petals and apricot-buff throat.

Also Dawn, an old rose self of good form and long season of bloom; Sir William, brownish red with yellow midrib on petals, and Viscountess Byng, a beautiful silvery pink with copper overtone, the flowers borne on very long slender stocks—an extremely graceful variety. At this time, too, there are several fine blends of fulvous rose, coppery buff and intense reddish brown. The most outstanding are: Bardeley, Imperator, Margaret Perry, Rose Queen and Stalwart.

There are several evening blooming hybrids and species that may be used to great advantage on a terrace or in a garden near the house, where they may be enjoyed in late afternoon and early twilight. Among them are the following: Calypso, Baroni, Citrina, Thunbergi, Mulleri. Nocerensis may be added, for it is closely allied to this group. They are sweetly scented, giving added charm to such a planting.

Fulva maculata, a species of very ancient lineage, is a very lovely thing of fulvous type, but (*Continued on page* 99)



BICOLORED DAYLILIES

A NEW type of Daylilies which may be designated as "bicolored" has now been obtained by breeding. In the flowers of this class the fulvous and red pigments show on the face of the petals but are absent or only faintly developed in the sepals. Consequently, since the petals and sepals alternate, the open flower presents a two-color aspect.

Plants whose flowers approach a bicolored pattern have appeared from time to time among the hybrids of certain crosses of Hemerocallis and several of these have been selected for propagation and evaluation. Breeding with these plants did not, however, give offspring that are more completely bicolored. The best bicolors came rather unexpectedly in the progenies of a certain seedling, which has pale yellow flowers, when it was crossed with types with fulvous flowers. The use of this plant in such crosses has thus far always given some bicolored progeny. There are now about 100 seedlings which have this one plant as a parent whose flowers can be classed as bicolored. There is considerable variation in the group with regard to the shade and the degree of the fulvous-red pigments in the petals, and also the pigments of the inner tissues range from orange almost to yellow. There is also variation in the size and the form of the flowers and in the width and shape of the petals and the sepals.

There are many possibilities for further developments of the bicolored type. The bicolored face can no doubt be combined with the bicolored back in the same flowers. Wider extremes in the development of yellow pigments in the inner tissues may be obtained.

Selections have been made of the best of the present group of bi-colored seedlings; as soon as possible these will be distributed to the trade and announcement will be made.

A. B. STOUT
Director of Laboratories
The New York Botanical Garden

Questions and Answers

May our Reader Service help you solve a problem—building, decorating, gardening?

AZALEAS INDOORS

[illegible]

[illegible]

VENETIAN BLINDS?

[illegible]

[illegible]

shades are not entirely practical [illegible] and the [illegible] may eventually buckle. Venetian blinds, on the other hand, will [illegible] tremely smart.

If you [illegible] the question of practicability you might like to choose the striped shades and replace them later on [illegible]

BUFFET SUPPER

[illegible]

[illegible] advisable to make use of small tables if you can. Bridge tables can be utilized for this purpose. The tables eliminate a lot of difficult [illegible] food. If you use small tables you could serve a soup course first. [illegible] selves from the dining room table, [illegible] bean, oyster or mushroom soup are all good choices, or a mixture [illegible]

Whether you have soup or not the following dishes will be good:

[illegible]

[illegible] salad with hot rolls or a cheese [illegible] cheese and crackers make appetizing side dishes.

[illegible] choose a fruit compote, fruit tarts or ice cream, and of course coffee, or you may be tea drinkers.

As men usually like good substantial food it is well to keep this in mind when concocting your dishes. It will save you a lot of trouble and they will enjoy it. You could add a fussy touch in the dessert if you think the ladies might like it.

18TH CEN. ENGLISH AND LOUIS XVI

I am about to refurnish my bedroom, and should like to do it in 18th Century English and Louis XVI. I have so many ideas that I am rather confused. Perhaps you can give me advice as to which furniture should be English and which should be French. The dressing room adjoining the bedroom [illegible] papered in a Chinese scene having a turquoise background, and the design is picked [illegible] and drapes and chair [illegible] What color should my bedroom walls be painted, or how should they be treated? I have an [illegible] rug which I must keep.

E. F., Bronx, New York

In buying your bedroom furniture you can combine 18th Century English and Louis XVI successfully if you get the same type of furniture. That is, if you choose heavy pieces of one kind, do so with the other. As for deciding which should be English and which French, it is really a matter of choice. Get all the pieces seem to fit in. For instance, you might have simple Louis XVI beds and tables, and 18th Century English chairs and dressers.

Inasmuch as the wallpaper in the adjoining dressing room includes the colors of peach and turquoise, and you already have an eggplant rug in the bedroom, why not include these colors in decorating your bedroom? Peach is very stylish this season and is being used a great deal by the decorators. Because you have a figured paper in your dressing room, you should have plain peach walls in the bedroom. Get the painter to try out samples on the wall which will match the peach-pink of the figured wall paper. If you have peach walls, use an 18th Century wallpaper border of peach and white. A peach and turquoise striped material would be smart for the hangings and coverings for the chairs.

LILAC SCALE

I have noticed on my Lilac trees a gray, unsightly scale, which is not only unpleasant in appearance, but seems to me to be weakening the tree. What causes this, and what can be done for it?

L. C. J., Greens Farms, Conn.

This scale is probably the oyster-shell scale, so-called because of its shape and appearance. It is caused by a small insect which sucks the sap of the bark and uses the scale it forms as a protection for the young insects which hatch and grow under it. It usually attacks a tree which has been weakened in some way, and if left to do its work will still further weaken, if not eventually kill, the tree. The remedy is a lime sulphur spray. This solution is very strong, and therefore should only be used when the tree is dormant, since it will injure any green growth if applied at any other time.

HEATING VS. AIR CONDITIONING

I should like to have your opinion as to the relative healthfulness of steam, hot water and vapor heat as contrasted with conditioned warm air. By the latter I mean warm air that is filtered, circulated and humidified by a spray in the top of the furnace.

J. K. U., Chattanooga, Tennessee

It is commonly believed that all heating plants tend to dry out the air and that dry air is bad for the respiratory organs. This fact has not yet been proved but it is well known that dry air has an adverse effect on furniture, book bindings, wallpaper, etc. Therefore it is advisable to have some humidifying system in the house. This can be done by means of a humidifier installed in the basement, or in one of the rooms in the house. Moist air spreads very rapidly and quickly permeates the entire house.

DRY SAWDUST AS INSULATION?

I expect to build a home here and as our Winters are very cold I would like to have it as warm as possible at not too great an expense. I should like to know why dry sawdust would not be practical between the walls and joists of the attic. I have heard something about sawdust being mixed with lime for insulation but cannot see why this would be better than just dry sawdust.

C. R. J., Rock, Michigan

Dry sawdust has for many years been used for insulation, but it is not as practical as modern forms of insulation because when it becomes wet it may serve as a breeding place for insects. Dry sawdust has a tendency to pack down and as it becomes more dense it is less efficient as an insulator. If lime is mixed with the sawdust it will tend to keep it dryer, but I think you will find that the modern types of insulation will give you better service.

BEIGE, GREEN AND GOLD

Our living room has been papered with wallpaper like the attached sample, and I should like your

(Continued on page 130)

House & Garden presents new plumbing equipment and the new fixtures and accessories for building or remodelling

BATHROOMS

On this and the following seven pages we picture and describe the newest developments that make the bathroom beautiful as well as efficient. Below is an interesting view of the master's bathroom in the House & Garden Ideal House, now open for inspection at Scarsdale, N. Y. To utilize fully the floor space in this attractive blue and white room, a new square bathtub was put in the alcove at the left. The walls are finished in a white, serrated tile. Fixtures throughout the Ideal House are by Standard Sanitary. Medicine cabinets are by Hoegger



The House & Garden Ideal House, at Scarsdale, N.Y., furnishes the attractive illustrations for this and the opposite page







LEFT—adequate heat and proper lighting are as important as attractive decoration in the modern bathroom. Cold air, drawn through the grille near the floor, is warmed by the hidden convector and recirculated into the room through the upper one. The attractive lighting fixtures give shadowless illumination

RIGHT—in this small space on the ground floor an adequate and extremely attractive powder room is provided. Compactly designed and decorated in harmony with the formal mood appropriate to such a room it suggests a solution useful alike in the new house or in modernizing the old



BATHROOMS

DISTINGUISHED foreigners visiting our shores can usually be depended upon to express their amazement at the luxury of the American bathroom. Americans who have traveled in foreign countries are well able to understand the contrast that induces this amazement. No room in our typical home has been subject to such intensive study and development as has the bathroom. Walls, floors, fixtures—even the mirrors, lights and hardware—have been considered from every point of view and no pains spared to make them as efficient and convenient as possible. The introduction of color and modern illumination has afforded the final touch of luxury. Where once the bathroom was studiously avoided when guests were being shown the house, the modern hostess is apt to be as proud of her modern bathrooms as she is of her living room.

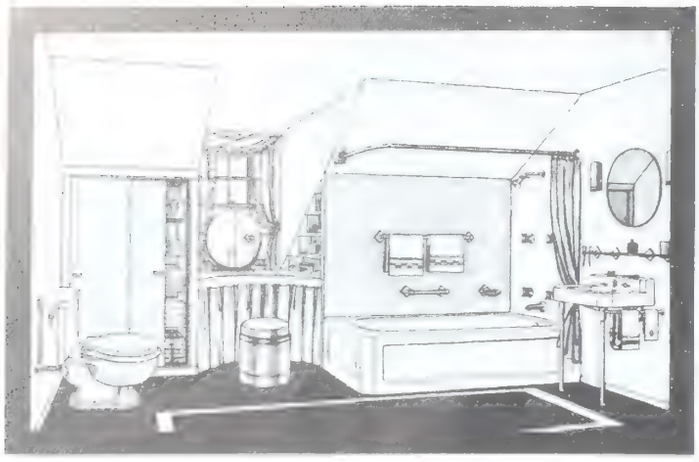
The purpose of this article, however, is not to trace the history of this progress from an ugly duckling to a thing of beauty, but rather to point out the various materials and units which go into the assembling of a modern bathroom, whether designed for a new home or for one which is being remodeled and modernized.

As in any other room, the walls and floor of the bathroom are important and deserve some attention. As a matter of fact, because of the special demands that are put upon these surfaces—ability to stand excessive moisture and heat without loss of the original bright fresh cleanliness—they require, in some respects, more careful consideration than do the walls and floors of other rooms where conditions are less exacting.

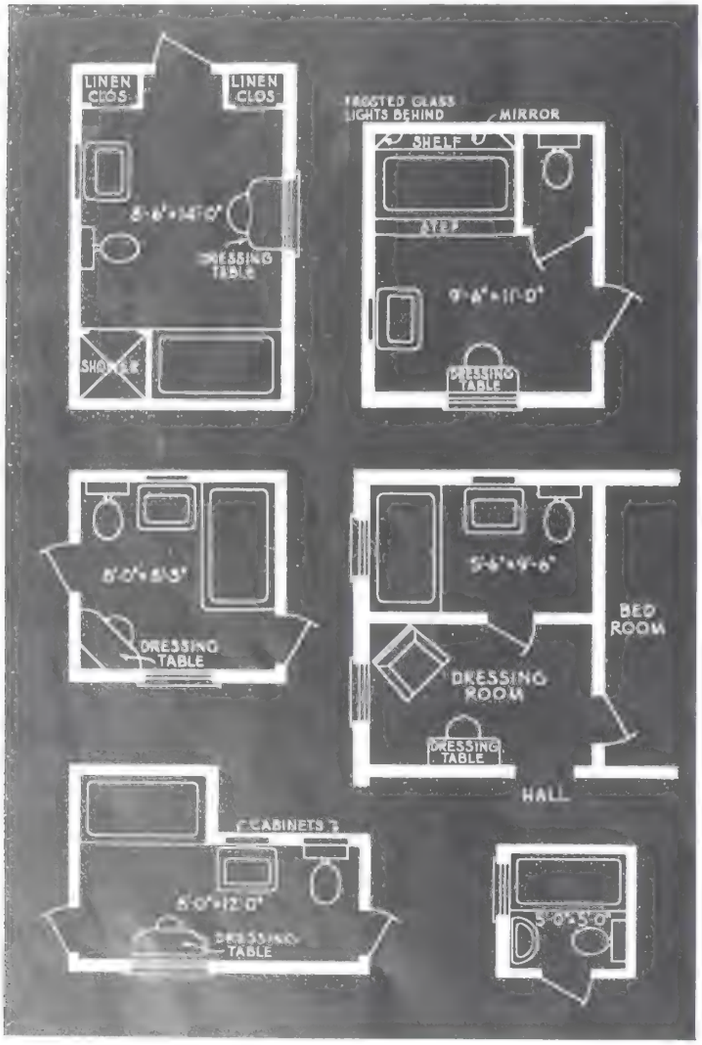
Floors of tile are perennially popular. They combine permanence and cleanliness with a range of colors to harmonize with any decorative scheme. In addition to the highly glazed variety there are also non-skid types, the slightly abrasive surface of which prevents slipping when the floor is wet. Another great favorite is linoleum. Combining utility with economy this material also offers splendid possibilities in design. It may be applied in solid colors or in any combination of colors; a simple border in a contrasting color may be effective, or a more complicated design motif may readily be executed in inlay. A cove base is often built in, where floor and wall meet, to facilitate cleaning.

Sound-deadening is an important item in proper bathroom construction. A variety of materials such as acoustic tile and board, mineral wool and quilt are available for this purpose. Commonly built into partition walls or wrapped directly around plumbing pipes, they literally absorb sound and keep the peace of the house from being shattered by the turbulent noises of the early bather. Sound-deadening is one of the unseen, unsung values which, built into a house, are often worth many times their comparatively modest cost.

The modern bathroom is designed as a unit, harmoniously planned and decorated; consequently the wall treatment should be consistent with the decorative scheme. There is no dearth of materials which the home-builder or remodeler can use to achieve just the desired effect. The effectiveness of tile for example is amply demonstrated in the photograph of a bathroom in House & Garden's Ideal House, shown on page 63. This scheme was worked out in white,



Remodeling offers many opportunities for the installation of attractive new bathroom equipment. The plans which show some of the many features that can be adapted to existing spaces. The drawing above shows an interesting development of attic space making a new bathroom for the house that has outgrown its facilities. Ladder



U sions of bathroom fixtures. You can a square tub or a half-round basin but skilful arrangement is still of

window over the dressing table. Below are two schemes for bathrooms with two doors. Above, right, is a bathroom planned with the toilet enclosed. Below that is a downstairs guest bathroom which may be used as a powder room. Last is the smallest possible bathroom

but the various types and sizes of tile offer a wide selection in color as well. Incidentally, in this bathroom we make use of a square bathtub which fits neatly into the alcove provided for it and which, besides providing ample room in the diagonally placed tub, has plenty of room at the corners for the bather to be seated, or upon which lotions, soap, and bath salts can be conveniently placed.

Synthetic materials, having a durable, easily cleaned surface, may be applied to the structural walls in panel form. Glass is often used, especially where a fresh, modern note is desired. Glass panels and glass trim are available in a variety of delicate or vigorous colors; the glass may be transparent or opaque, or may be used in the form of large mirrored surfaces which tend to increase the apparent size of the room. Wallpaper, figured or plain, is often the best solution for bathroom walls. In such cases, however, it is a good idea to use a washable wallpaper or one of the hard impermeable materials around the tub, shower, and lavatory where splashing water might tend to spot plain wallpaper.

But decorative schemes, undeniably important though they are, must yield, in this article at least, to the practical consideration of equipment. This includes not only the standard fixtures of the bathroom but also such items as water-heaters, water-softeners and filters, auxiliary heating apparatus and correct piping for water lines.

The illustrations accompanying this article will serve better than words to demonstrate the enormous strides that have been taken in the design and manufacture of bathroom fixtures since the days when a tub was a cast-iron affair standing on claw-and-ball feet or encased in varnished wood. Bizarre as the Victorian bathroom would appear to most of us, however, there are yet, in many otherwise well-equipped homes, bathrooms which are but a little removed from the era of exposed pipes, rusty water and unsatisfactory fixtures. Modern equipment should therefore be no less interesting to the home-owner who wants to maintain modern standards of living in his home than to those who are planning to build a new home. Whether for use in new construction or in remodeling, the manufacturers have made available a line so varied as to types and sizes of equipment that a complete, trim installation can be made in a bathroom of practically any shape or size. On this page we show some typical bathroom plans, ranging from the smallest to the comparatively large and covering a variety of possible shapes. Each of these could be subject to a great variety of minor changes in dimension owing to the range of shapes and sizes in which the fixtures are obtainable.

Showers are practically standard equipment in the modern bathroom, and should be included in any new construction. It is a simple matter to do a neat job while the partition walls are being built, but not so simple a few months later, when the owner regrets the omission and must alter the existing scheme to provide the convenience of a built-in shower.

Speaking of showers, a great many people have dis-

covered the convenience of an enclosed shower, separate from the tub. Showers of this type are now available in a wide range of sizes and prices, some with watertight glass doors, others with the usual curtain. At least one type, roughly triangular in shape, is designed to be installed in a corner, with the opening running across the angle. This type is very useful when space is at a premium. All these shower stalls may be purchased as units and are delivered as such. The watertight walls are variously finished, the floor is slip-proof and leak-proof, and the fixtures are all ready to be connected. When purchasing showers, it is also well to consider the advantages of the thermostatic shower control. This little device, located at the control handle, compensates for changes in the pressure of either the hot or cold water and maintains the desired temperature, eliminating unpleasant, and sometimes dangerous, bursts of very cold or very hot water.

The prefabricated unit idea, as exemplified by the enclosed shower, has spread to other installations as well. A tub and shower combination is available complete with permanently finished, watertight wall panels which are attached directly to the studs. Similarly, a lavatory unit is manufactured which combines in one floor-to-ceiling installation, the lavatory, medicine cabinet and ample storage space beneath the lavatory and above the cabinet. Another very inclusive unit supplies tub, shower, lavatory, medicine cabinet and wall lights complete in one compact, efficient unit. The saving of space and increased speed of installation made possible by units of this type are self evident. Photographs of such units may be seen in the accompanying illustrations.

But behind the gleaming enamel and trim chromium fixtures of the modern bathroom there is the less obvious equipment—the "works"—which contributes quite as much to the comfort and convenience of the home as does any other feature.

Hot water heating equipment, in most new homes



PANEL UNITS make the attractive, semi-prefabricated bathroom shown above. Perfect for remodeling, as well as new building, the interlocking wall panels incorporate shower fixtures and piping, medicine cabinet and overhead supply cabinet. Joints are perfectly watertight and the panels are available in a number of attractive colors. George Sakier

COMPACTNESS is one of the features of the new one-piece toilet shown at the left below. It is easy to install and requires little room. T/N. The seven-foot fixture in the middle below includes a full-length tub which extends under the skirt of the lavatory. Lavashower. At the right is an attractive bathroom featuring newly designed fixtures. Crane



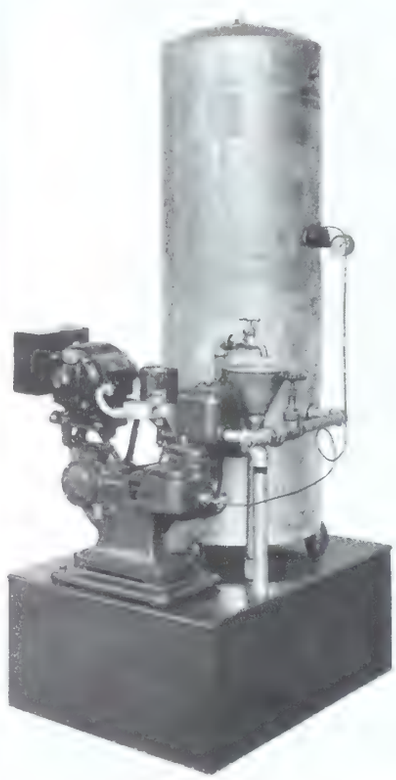
designed for year-round occupancy, is an integral part of the furnace or boiler and needs no special mention [illegible] In summer homes or cabins where supplementary water heaters are required, an adequate supply of hot water can be provided by a storage heater correctly sized for the purpose and designed to burn whatever fuel seems most economical and efficient. Gas is an old standby for hot water heating, as also is coal, especially in localities where gas is not available. More recently the electric water heater has come to the fore and has made an important place for itself. These heaters have the storage tank and heating elements encased in one simple and attractive unit which may quite properly be placed in the kitchen, or even in the bathroom, of houses not provided with a basement. Their tank capacity runs from 10 gallons to about 120 gallons and the heating elements are provided with an adjustable thermostat which permits accurate control of water temperature.

Water softening and filtration is, in many localities, a great asset, if not actually a necessity. The purpose of these is to abstract the calcium and magnesium, which cause hardness in water, and at the same time to remove all dirt, iron solution, unpleasant taste or odor, in other words, to supply clean, fresh, completely filtered water. Many advantages [illegible] for this equipment. Plumbing, for example, is apt to be attacked by very hard water and service seriously impaired. Skin irritation may be caused by the effect of hard water, and soap is made sticky and difficult to rinse away. Incidentally, soft water is much better for use both in the kitchen and in the laundry. Water softening equipment is cut into the main water inlet pipe so that all water entering the house is treated.

But, although filtration will remove any dirt or sediment that comes in from outside, and although soft water will help to preserve the plumbing, neither of these can cure the effect of rusty pipes within the house. Rusty water and water which comes from the tap in a meager stream instead of at full pressure are often the result of old pipes choked with a deposit of rust. When this situation arises the only cure is new pipes. Fortunately for the house owner, it is no longer necessary to tear out whole sections of walls and floors in order to install new water lines. Flexible copper tubing has been perfected which can be run between studdings and around obstructions without using fittings to make the turns. Although flexible enough to be bent, it has sufficient rigidity to be pushed down between walls and snaked along under the flooring. Small openings at a few points take the place of the major operations that used to be necessary. Copper







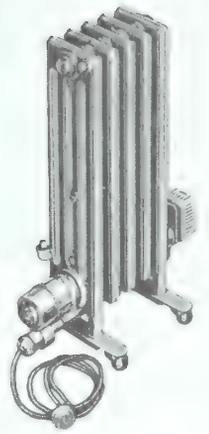


[illegible] which is complete in itself and needs only attachment to the water supply and to the fuel supply as needed. Ruud. Next is an efficient apparatus for softening, filtering and purifying water. It protects both family and [illegible] against the effects of hard water and corrosive gases or odor. Pomatic Hand is a well water pump which assures plenty of running water in any house near a well, stream, or lake. An automatic switch is used to start the electric, or gasoline, pump. Crane. Rustless Monel metal is used in the manufacture of this storage water heater which is gas-fired and designed to furnish a maximum supply of hot water in minimum time. Whitehead

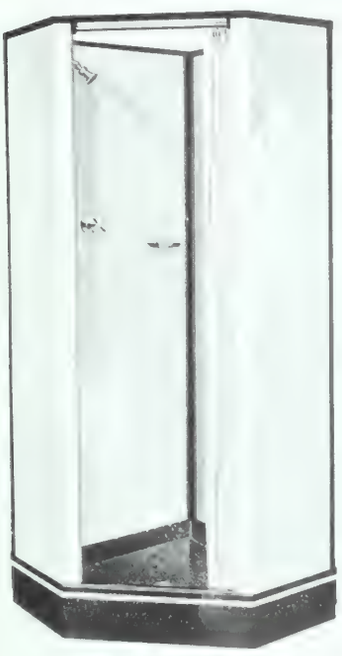
Accessories before and after the fact. Equipment that adds comfort and convenience to your bathroom, styled to conform to new standards



REPLACEMENT of rusty, worn-out water lines is accomplished with the least amount of disturbance by using a flexible copper tubing. It is merely necessary to make a small hole in the wall and "fish" the new pipe through. Copper & Brass Assn



PORTABLE steam-heat for supplementary bathroom use is available through this heater on wheels which connects to an electric outlet. Burnham



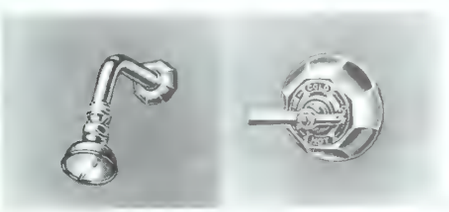
SPACE economy is sometimes an important item in planning a small bathroom. Where a rectangular shower cabinet would project too far into the room, this special corner entrance type may be the solution. The sides next the wall are three feet on a side; projection from the wall is 16½ inches. Weis



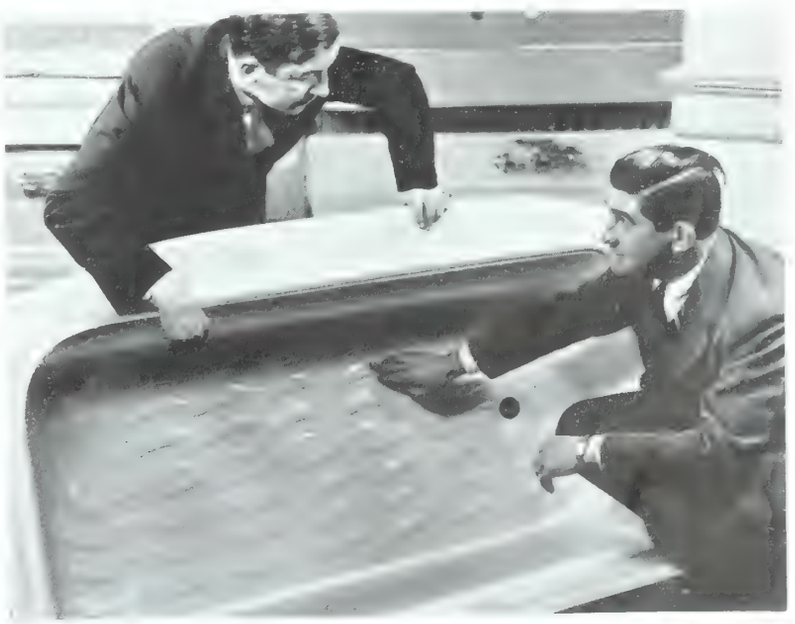
WEIGH your way to health is the theory of the bathroom scale shown above. You set a pointer on the scale shown above and record your daily progress up or down the scale. Detecto



STREAMLINED beauty comes to the bathroom in this attractive bathroom scale. Even the dial is of a new, easy to read aeroplane type. Available in a large variety of colors. Health-O-Meter



CONTROL of temperature and volume is a highly desirable feature in showers. In the type illustrated above, the shower head is adjustable for relative fineness of spray. The automatic control maintains the water temperature at whatever degree the user desires, and compensates instantly for any change in pressure. Speakman



COLOR in the bathroom reaches its peak in the new type of bathroom equipment (of which this non-skid bathtub is an example) manufactured in an entirely new way. The attractive fixtures, formed from metal sheets by giant presses, are as light as they are durable. You may have practically any color you wish, could in fact have a polka-dotted bathtub if your fancy ran that way. Stock patterns are colorful and many have embossed patterns and ultra-modern lines. Wall panels, in color, with attractive designs are also available. Briggs

pipe is, furthermore, rust proof, so that repairs made with it will give enduring service. This flexible tubing is also useful when laying water lines out of doors, as it can readily be bent around large rocks, tree roots, or other obstructions which may be encountered when the trench is dug.

Storage tanks are another common source of rusty water unless they are made of a metal which is impervious to attack. Not only is the quality of the water affected by rust, but failure of the tank itself may result. Consequently, wise home owners protect themselves by installing a storage tank made of some rust-proof metal such as copper, alloyed with silicon and other strengthening elements, or Monel metal. When rusty water lines are replaced with rust-proof pipes, the storage tank should also be examined to make sure that it, too, is free of rust and scale.

[illegible] in mind the damage that rust can cause, especially where hard water conditions are found, and to install water lines which can be depended on to supply a full flow of clean water without periodic repairs or replacement. Also in building a new house, as well as in purchasing an existing building, be sure that the supply line which brings water from the main to the house is of sufficient size to provide a supply adequate for the maximum needs of the household. A pipe of insufficient diameter is often responsible for the condition where the drawing of a bath taxes the water supply to such an extent that other bathrooms in the house have only a thin flow, or none at all.

Another factor which promotes comfort in the bathroom is adequate heating. In homes where a modern heating system is in use, there is never any difficulty. The new types of radiators and convectors take very little space, some being built into the wall, and are easily adjusted to maintain exactly the temperature desired. Frequently, however, there are days in Spring and Fall when there is a little chill in the morning air, though not enough to warrant starting the big heating system. At such times a small heater in the bathroom is very welcome. The electric coil with a copper reflector was a great improvement over the kerosene heater, but still more effective auxiliary heaters are now available. Electric radiant heaters are now designed for permanent installation in the wall, covered by a grille. Some types are even provided with a small fan to help circulate warm air through the entire room. Another recently developed heater takes the form of a small steam radiator which is simply plugged in to any convenient electric outlet. Steam is generated by an electric heating element, and selective temperature control is furnished by a small built-in thermostat. A picture of this type of heater is shown on page 69.

Adequate lighting is an essential in the bathroom, especially at the lavatory mirror or dressing table. It is therefore not surprising to find that the manufacturers of quality cabinets and dressing room mirrors have incorporated lighting fixtures in their units in order to insure a compact design and proper illumination. Some of these make use of frosted tubular lights fixed at either side of the mirror, a simple arrangement which is a great improvement over the single light located above the mirror. Another progressive manufacturer has brought out a line of illuminated mirrors and cabinets of a type which formerly had to be specially designed and assembled on the job—a process which is always considerably more expensive than factory fabrication in quantity. These have a recessed central mirror flanked by small mirrored panels. The side mirrors conceal lights which illuminate the large mirror through panels of ground glass. The glass in the central mirror may be had in flesh color or in standard colorless glass, while the side mirrors may be blue, flesh, gunmetal, or green. These installations are especially desirable for the dressing room, but other types, provided with adequate cabinet space, are specifically designed for use over the lavatory.

The great need in many homes, however, is not merely for better bathrooms but for more bathrooms. An extra bathroom upstairs, or a small bathroom on the ground floor, is often a real necessity as the size of the family increases and entertaining guests becomes a problem. Usually, in planning a new home, the architect provides for a sufficient number of bathrooms. It is the part of wisdom for the prospective owner to heed his good advice, for the sake of making the house more convenient and comfortable and for the added value given the house by this provision. In cases where an existing house is to be remodeled, it is often a problem to know how to work in a much needed extra bathroom or two. But the owner need not despair. Downstairs, for example, there is sometimes enough space under the staircase to install a very attractive little lavatory, or, if a large closet—say five feet by five feet—is available, a complete bathroom can be provided. This will serve both as a downstairs lavatory or as a guest's bath. In some modern homes a room on the ground floor is furnished to act in the double capacity of study and guest room, and in such cases a fully equipped bathroom on the same floor is virtually a necessity. Upstairs, a large closet, or unused space at the end of a bedroom, will frequently offer enough space for an extra bath.

For further information and selected manufacturers' booklets

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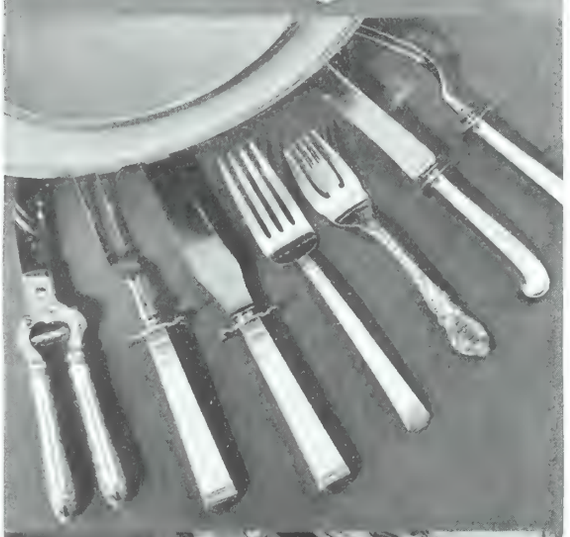
House & Garden, 420 Lexington Avenue, New York, N. Y.

CORRECT SERVICE SILVER

Sterling Silver service pieces usually match in pattern the rest of one's flatware. Some people, however, considering them as accessories, find it pleasant to add them to their silver wardrobe with the selective interest of a collector. So it is possible that these incidentals will be acquired for the reason of their having an entirely different aspect from the rest of the collection. This point of view will permit a certain original but harmonious use of modern and traditional pieces at the same time. The complete silver chest will include sufficient numbers of these items to assure utmost convenience, smooth serving and ease in entertaining. Contemporary silversmiths and designers see to it that we have quantities of excellent types and designs from which to choose. Every course of any meal, formal or informal, may have the proper accompanying serving implements. A certain firm tradition remains in these pieces—a classic interpretation of their functional purpose must be apparent. Ladles, service spoons, etc. must look the part they play, if for no other reason than to spare the guest embarrassment. Queerly shaped pieces, contrived for purposes known only to their designers, should not be tolerated at the well appointed table, set for any simple or elaborate meal.



Soup ladles, with the revival of the tureen, return to favor. Left to right: Heppelwhite gravy ladle; Pointed Antique made for service of punch; Hartford ladle for cream or mayonnaise: All from Reed & Barton. Next, handmade model for soup by Georg Jensen. Then Towle's Royal Windsor: Ovington. Stoneware tureen: Altman.



Meat, game and cold cuts can be served with these. Left to right: game shears in Alvin's Bridal Bouquet pattern: Black, Starr & Frost-Gorham. Lunt Silversmiths' platter, Regency carvers and cold meat fork: Brand-Chatillon. Next, Wallace's fork for cold meat, Sir Christopher pattern: Ovington. Watson's French Colonial carvers: Udall & Ballou.



Vegetables and their service call for spoon and fork, and sometimes tongs for vegetables *en branche*. Watson makes the plain tongs (extreme left): Udall & Ballou. Next is Reed & Barton's Francis First serving set. Watson's asparagus tongs come next: Udall & Ballou. Spoon and fork in Gorham's Late Georgian design and the plated dish: Black, Starr & Frost-Gorham.



Salad service (left, below). Watson's salad set in Dorian design, and cheese server in their French Colonial pattern: Udall & Ballou. Next is Towle's Royal Windsor salad spoon, fork and cheese knife: Ovington. Then Georg Jensen's servers—sleek handles, practical ebony spoon and fork ends. The same firm carries the Orrefors crystal bowl.



Dessert implements (extreme left) include large spoon for berries and cake or pie server designed by Wallace as part of their Sir Christopher pattern: Ovington. Georg Jensen makes the other two spoons with shell and bud motifs respectively. The cake knife is in the Bridal Bouquet pattern by Alvin: Black, Starr & Frost-Gorham. The bowl for iced berries is from Dewitt Josephson.

MARTINUS ANDERSEN



WINDOW IN THE MASTER BEDROOM



OUTDOOR LIVING ROOM



THE WEST WINDOW



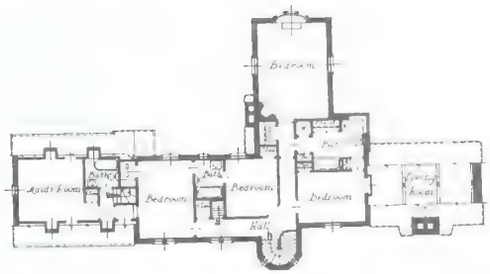
SOUTHERN VIEW

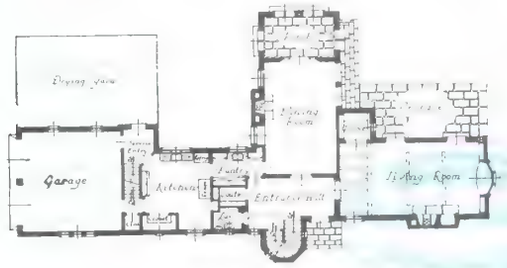
TO MANY people, architecture means style—Georgian, Greek Revival or Contemporary. Admittedly the style of a house is important, and its success depends upon the degree to which it is adapted, not only to its surroundings but also to the living pattern of its owners. The owners of this French Provincial house at Mead's Point, Greenwich, Connecticut, felt that the simple, clear-cut lines and attractive crudity of detail of this style would prove an agreeable background to their informal way of living and would harmonize well with the natural environment.

The north aspect of the house, above on the opposite page, exhibits the interesting variety of form characteristic of the Norman style. Finished in whitewashed brick, the house is roofed with hand-made shingle tile in antique reds and browns. The stair tower, dominating the main entrance, is accented by stepped windows. The forecourt, typical French, of Belgian cobblestones, may be seen at the left of the picture.

Directly above on this page is shown the south side of the house, with its large terrace opening off the living room. On the opposite page is shown a detail of this same side, illustrating hand-adzed oak half-timbering and the Gallic chanticler weathervane. Wistaria is an effective contrast to the white brick wall.

Above at the extreme left is a detail of the south gable of the house, the two-story window of the master bedroom, with its leaded panes and overhanging gable-end. Next is a view of the outdoor living room, which features white iron furniture, flag flooring and blue-green shutters. From this pleasant spot the lawn is terraced down to woods and a cove for bathing. The third photograph shows the west window of the two-story living room. The chimney is a double octagonal design capped with roof tiles. Here also may be seen the restrained, semi-formal planting so well adapted to the rural mood of the house. Frank J. Forster was the architect.







MAIN FAÇADE



ROBERT M. [illegible]OA

DETAIL OF ARCHES AND HALF-TIMBERING

without injury to the old bulb

scales are partially buried in sandy soil, base down. This is done in late Summer, after top-growth of the parent plant

Soon six weeks later, tiny bulbils will have started to form on the bases of the scales. Each of these has inherent in it all the character-

ing certain of the Lilies, not- the leaves where they join the stalks and handle them much

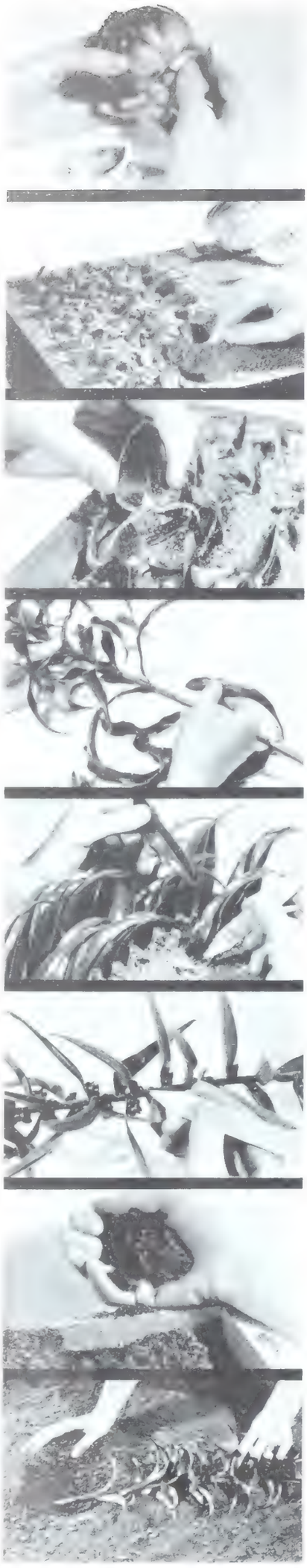
in sand, using a wooden plant label or other similar convenient implement to make the holes for receiving them. Bulbils will form at their bases

At the leaf axils of some Lil- roundish, dark bulbils develop after the flowering season. When these are ready to drop they may be taken and planted

planted in a flat of sand and about to be covered in. Here

They may bloom in three years

Small bulbils are sometimes stem and partly burying it in



GARDENING

ACTIVITIES FOR THE MONTH OF JUNE

Whereas early Spring and Fall are the two main seasons for transplanting hardy plants, there are many opportunities for doing such work successfully during the height of the growing season, provided certain precautions are taken. The majority of moderate-sized perennials, for example, can be shifted from one part of the garden to another at this time if they are carefully dug with a large root ball, immediately reset, and kept shaded for a few days. Water them well before digging. Do not try such experiments, though, with heavy rooters like Peonies and Oriental Poppies, or with shrubs and trees whose root systems are too extensive to be lifted intact.

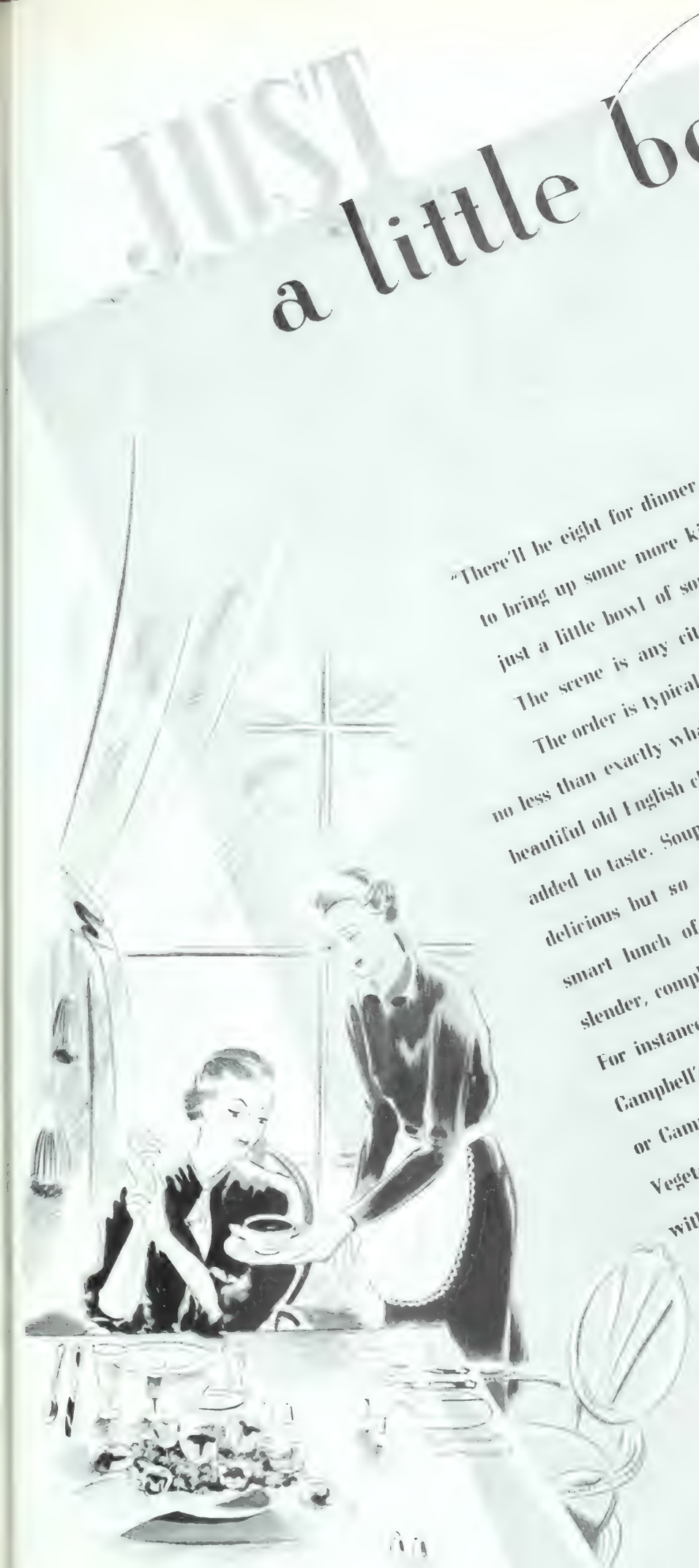
Speaking of setting out plants that are in full growth, it should not be forgotten that pot-grown specimens of all kinds are ideal for their ability to withstand the ordeal. This characteristic, of course, is due to the fact that their entire root system, together with the soil in which it is established, can be turned out of the pot and reset in the ground without the least disturbance.

Constant cultivation is the price of even moderate immunity from weeds. What it accomplishes, of course, is the destruction of the weed seedlings before they get a real start and while most of them are still readily killable. Where they all come from, and why they should keep on appearing even in soil which has been faithfully cultivated for several years, are explained by the fact that weed seeds can remain dormant for many years and then sprout when, in one way or another, they are brought to the surface of the ground. Thus, a soil that has once been thoroughly infested with them will keep on producing weeds for some time, even without a fresh supply of seeds.

Proper watering is too rarely understood and practiced even by some experienced gardeners. Chiefly, the trouble is that people fail to realize what an unconscionable amount of liquid is needed to saturate even the top few inches of a sun-dried garden. What plants need, of course, are drinks for their lower roots.

All labels which are attached to the stems of growing plants, especially trees, shrubs and others of woody character, should be checked to see that their encircling wires are not so tight as to interfere with the normal flow of the sap. No matter how loose such wires may be when first put in place, the natural growth of the plants may take up the slack in a surprisingly short time. The safest plan is to examine all such labels twice a year.

just a little bowl of



"There'll be eight for dinner. Use the blue and white plates. Tell Jo to bring up some more kindling. Oh . . . and for lunch . . . I'll have just a little bowl of soup . . ."

The scene is any city apartment. The time distinctly the present. The order is typical. The smart metropolitan lunch today is no more, no less than exactly what she says. Soup, steaming hot, in a beautiful old English china bowl. Soup with a dash of sherry added to taste. Soup with hot popovers. Because it is easy, delicious but so unfattening, it has suddenly become the smart lunch of the moment. Due to this trend hips stay slender, complexions stay clear. And cooks . . . stay.

For instance, for tomorrow's luncheon . . . Campbell's Philadelphia Pepper Pot with English biscuits, or Campbell's good Clam Chowder, or a bowl of Campbell's Vegetable Soup or Campbell's good clear Bouillon sprinkled with a little Parmesan cheese . . .

Campbell's Soups



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LIGHTING

(CONTINUED FROM PAGE 32)



A view at the estate of Mrs. Christian R. Holmes at Sands Point, where the artistic illumination from indirect sources gives the [illegible] garden bathed in [illegible]. The lighting was created by Rudolf Wendel

and insulated wire, and laying the [illegible].

Is the amateur who purchases this [illegible] to install it unaided? Undoubtedly the services of an electrician will often be preferred but the great American gardener, with a talent for doing things himself, can make the simpler installations quite successfully. He should be guided by some of the fundamental rules followed by lighting engineers everywhere, even though he does the work himself.

Most effective lighting is concentrated in small areas or focussed on striking features of the garden such as a flowering fruit tree or shrub, or a group of flowers, or perhaps a pool or cascade. The points to be "shown off" must, of course, be decided by each individual gardener, as well as the direction from which they will usually be seen. The rest is largely a matter of experiment. To permit this there should be one or two outside outlets to start with, in the wall of the house or possibly in wood or concrete blocks on the grounds. One or more standard floodlight units on long, flexible cords should be tried in various positions to get the best effect.

Any general floodlighting should be kept soft and secondary to these "high spots" as floodlighting alone may give a sense of two-dimensional flatness.

Pathways and steps, obviously, must have light enough for safety in walking about. If there are trees above them, a projector may be concealed on the ground to throw light on the foliage, which will reflect it downward. This is a much more subtle illumination than is given by the usual hanging lantern. Sometimes low lights similar to theatrical aisle lights are used. Where there are brick or stone posts or coping a niche can be hollowed in the masonry to hold the lamp.

A pool lends itself to a variety of beautiful effects at night. Light thrown down from foliage will make silvery reflections on the water. Under-water sockets and lamps hidden beneath shields made to simulate lily pads give fascinating lights and shadows. These under-water units are used, too, beneath small cascades. Lamps can be hidden by overhanging rocks at the edge of pool, running brook or waterfall to send lights playing over the rippled surface and change the spray to shining points of fire. Colored lamps will add to the beauty of water lighting.

A piece of statuary in the garden may be singled out by a spotlight, or preferably two coming from different angles, against a background lost in shadow. If the statue is in a wall niche, a light directed into the niche from below will give interesting shadows.

Some things in the garden can be attractively outlined in light. Not with rows of lamps exposed to view. The outline of an arch, a pergola or a balustrade, for instance, should be merely suggested by small lamps placed at intervals behind eaves or coping.

(Continued on page 78)

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But it's a honey in its obedience, its gentleness in going along—so take your wife with you when you try it—you'll both be surprised that so little money can buy so much automobile.



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LIGHTING

(CONTINUED FROM PAGE 76)

Flower beds give endless opportunity for imagination and ingenuity in night effects. Small reflectors and shields of various types may be placed in the bed itself to throw a few flowers into brilliant relief. A garden may be bathed in light from small lamps concealed beneath the edges of a bird bath or bird house above it or from a floodlight in nearby shrubbery. A floodlight directed against a white wall will send a reflected glow over a considerable area, or it may be thrown against a garden wall or fence in a way to silhouette the flowers or vines which grow against it. The whole problem of garden lighting is a creative art as well as a matter of careful craftsmanship, which is perhaps its real fascination.

A single flowering shrub or tree during its brief period of bloom is often worthy of night display. To avoid flatness it is necessary to have more than one source of light, diversified in angle and intensity. The best positions are found by trial. Permanent outlets can be installed at convenient points so that floodlights, on flexible cable or insulated wire, can be moved from place to place as the succession of bloom proceeds in different parts of the garden.

CONCEAL THE SOURCE

In every form of garden lighting from the most elaborate to the simplest floodlighting of a single feature, experts stress the importance of concealing the source of light. Objects close to the projector sometimes appear with an intensity of light which draws attention from the real objective. It may be possible to find natural concealment in shrubs, tree foliage or rocks. If not, the unwanted light must be eliminated by the use of some type of shield, metal louver or visor on the floodlight. These may be bought at low cost or improvised at home of light sheet metal. A metal screen can be placed in front of the light, cut out so that the rays will touch only the exact area selected. The metal can be bent to make a spotlight or angular reflector. In fact, some ingenious and talented craftsmen have done remarkable amateur jobs with nothing more than sheet metal, or possibly tin cans, a pair of tin snips, and a few lengths of cable with proper weatherproof sockets.

Novices in garden lighting are warned against too high intensity of light and against too much color. Bright colored lamps are likely to produce a theatrical or garish effect which destroys the natural beauty of the scene. Much better is the subtle and mysterious light from clear white lamps or those of palest blue or green. Daylight blue, as the name suggests, creates a daytime effect while blue-green brings a quality of moonlight. Pale clear green intensifies the foliage tones without making it unreal. Under water, color may be used with a freer hand. The varied hues of several lamps, mingled in the kaleidoscopic motion of the water, are very beautiful.

Landscape architects and lighting engineers are agreed that this modern art is in only the earliest stage of its development. New methods and appliances are being constantly invented and a garden of any kind, whether it be in a city backyard or on a country estate, offers new and exciting possibilities to its devotees. Seen in its night-time glory it will add one more thrill to any that it has produced during the long hours when the sun shines on it.

EDITORS' NOTE: To round out the story of garden lighting we are privileged to append the following notes by Rudolf Wendel, a prominent pioneer in this phase of garden embellishment.

"After the first garden was lighted several years ago, everyone who saw it was delighted to recognize an achievement which was new and at the same time a natural outgrowth and fulfillment of the latent expectations of all those people who had looked forward in garden lighting, but who for lack of facility or courage had not actively proceeded. Probably it was simply the recognition and use of the idea which governs our age's taste in building and decoration, the idea which permits the natural material to speak, and which prefers to underline and present such material rather than cover it with pretentious ornament and artificial additions, which made this first garden lighting a great success. To present in proper form the materials nature provides, all the character, shapes and colors of the lawn, flowers, shrubs and trees forming a garden must be brought out to their full advantage by the lighting and yet leave over all the atmosphere of night.

"Upon first thought one may accept only the moon as a night light. To this supposition there are three answers:

"First, deeper consideration soon reveals that the moon shines only a few nights each month during the hours garden lighting is desired, and that even then the sky may be cloudy.

"Second, were the moon to shine every night the artist of light, perhaps because it is an arrogance of our age to understand the procedure of nature and the consistency of material by imitating it, would still derive the feeling of vital creation and satisfaction by competing with nature, however slightly, by means made by mankind.

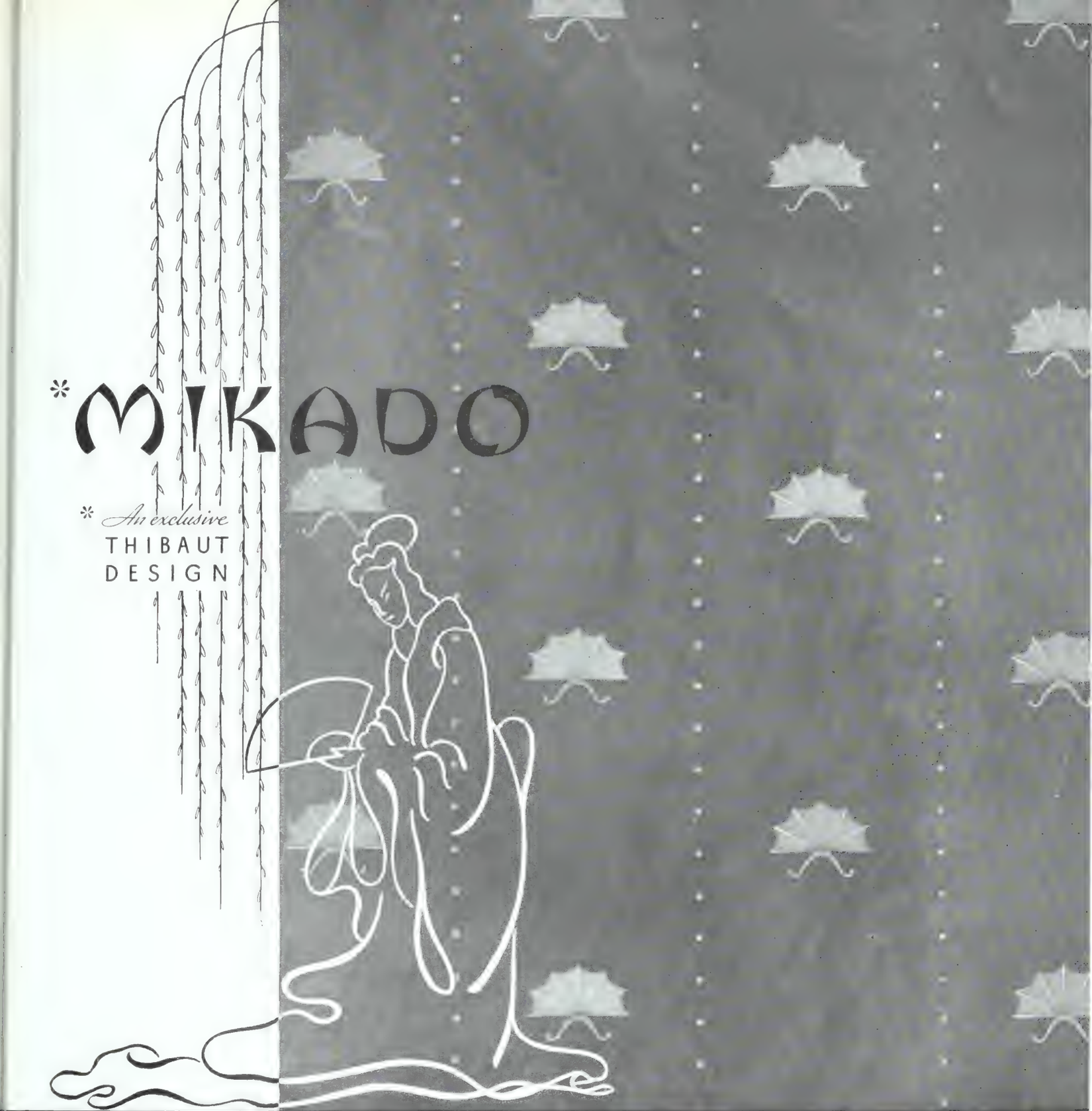
"And third, as the plan of a garden is the expression of a landscape artist which an individual has chosen because it expresses a portion of his personality, so the lighting of a garden can be equally an achievement of art, which by its form, natural or even unreal, can be for that individual a continuous source of inspiration. Once so, valued lighting plans for this quality alone have full right of existence.

INDIVIDUALITY A NECESSITY

"Individuality of a garden will naturally always be the main source of inspiration for the artist of light.

"To those who consider the lighting of a garden principally as unnatural must be said that by most unnatural means the hands of a great technician create the illusion of the most natural. In any case the picture of each lighted garden must be a perfect illusion, enchanting the spectator completely and in no way reminding him of the technical auxiliaries or the labor of installation. This means that all apparatus must be completely invisible with not the slightest reflection or light spots to indicate its existence.

(Continued on page 80)



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THE GLASS OF FASHION

LIGHTING

(CONTINUED FROM PAGE 78)

To make the illusion a lighted garden creates complete, that section which is most frequently visited at night should be treated in detail while those parts, farther away, seen but never visited, must gradually fade away under the lighting into infinity. The special character of lighting will be determined by the distribution of light and shadow, the intensity of the light sources and the shade of the light.

"Garden lighting attempted without a thorough study of its reason and without the vision of its final effect may end in a complete failure. Did you never see immense searchlights attached to the roofs of country homes, destroying otherwise lovely contours by day, and overwhelming the gardens with a blast of light at night? The guest who is shown about the gardens pays for this presumption to steal the heritage of night and convert it to the service of day with his eyesight on his way back, when he has to face the glaring battery of searchlights atop the house; while he who remains a friend to indoor walls, as he looks through windows, can see only an indistinguishable mass of foliage, shivering even in the hottest summer night under a searchlight blaze that dyes unnatural colors and distorts form.

"Such illumination devices were invented for the lighting of railroad stations and aerodromes and other technical purposes. And it was the amateur who mistakenly attempted to adopt them for garden lighting. That he actually made this attempt is a sign that garden owners wanted to use their gardens at night, and wished to improve on the usual Japanese lanterns, colored lights on strings and lighted balloons used for garden parties.

"I have created a great number of reflectors and optical projectors, which offer the possibility for light to be directed, shaded, spread and limited—in order to create the desired effect.

"It may be interesting to learn that for the lighting of trees it must be considered whether the foliage is light and transparent, or heavy and opaque, or whether it comes from a tree to be lighted. A flowerbed may become a carpet of color or appear as a wheatfield at the hour of moonrise. Do you know that a lawn brushed with light may turn into a million blades teeming with joy of existence, or may glow by reflection from lighted surroundings as an emerald lane of unearthly regions; that the same lawn may be illuminated by a soft direct light projecting the graceful shadow of a cocoa-palm over it; or long horizontal single beams may rest on it as rays of an imaginary light source near the horizon shining through woodland foliage?

"The use of different reflectors and their placement can determine the appearance of a statue, either as a natural decoration or a ghost visiting our regions, or as a gem clearly outlined against the night sky.

"Can you imagine what proper lighting can do for a fountain at night? Sitting on a garden terrace perhaps you will see, far away, a waterspray rising into silver light as a distant aim inviting you to follow the sound of gurgling water. Standing beside the fountain, you will watch the water of the spray breaking into thousands of iridescent drops and listen to the purl and tinkle, perfectly synchronized with the light. The dark water surface kept in constant movement by the falling spray will reflect in dancing rhythm the lighted surroundings. Or the water in the basin may be lighted separately by special reflector sets. The surroundings, which in this case would perhaps not be lighted separately, will become animated by rhythmically dancing reflections from the moving water.

"These are but a few details of which a garden lighting may be composed. The possibilities are so great and varied that it is difficult to suggest more than this brief outline.

"The lighting units used have been developed in my laboratories during years of experience in lighting gardens. To create the new field of garden lighting as a means of vital expression and continuous enjoyment, technical perfection must be accompanied by the vision of an artist."

HAPPY BIRTHDAY!

(CONTINUED FROM PAGE 43)

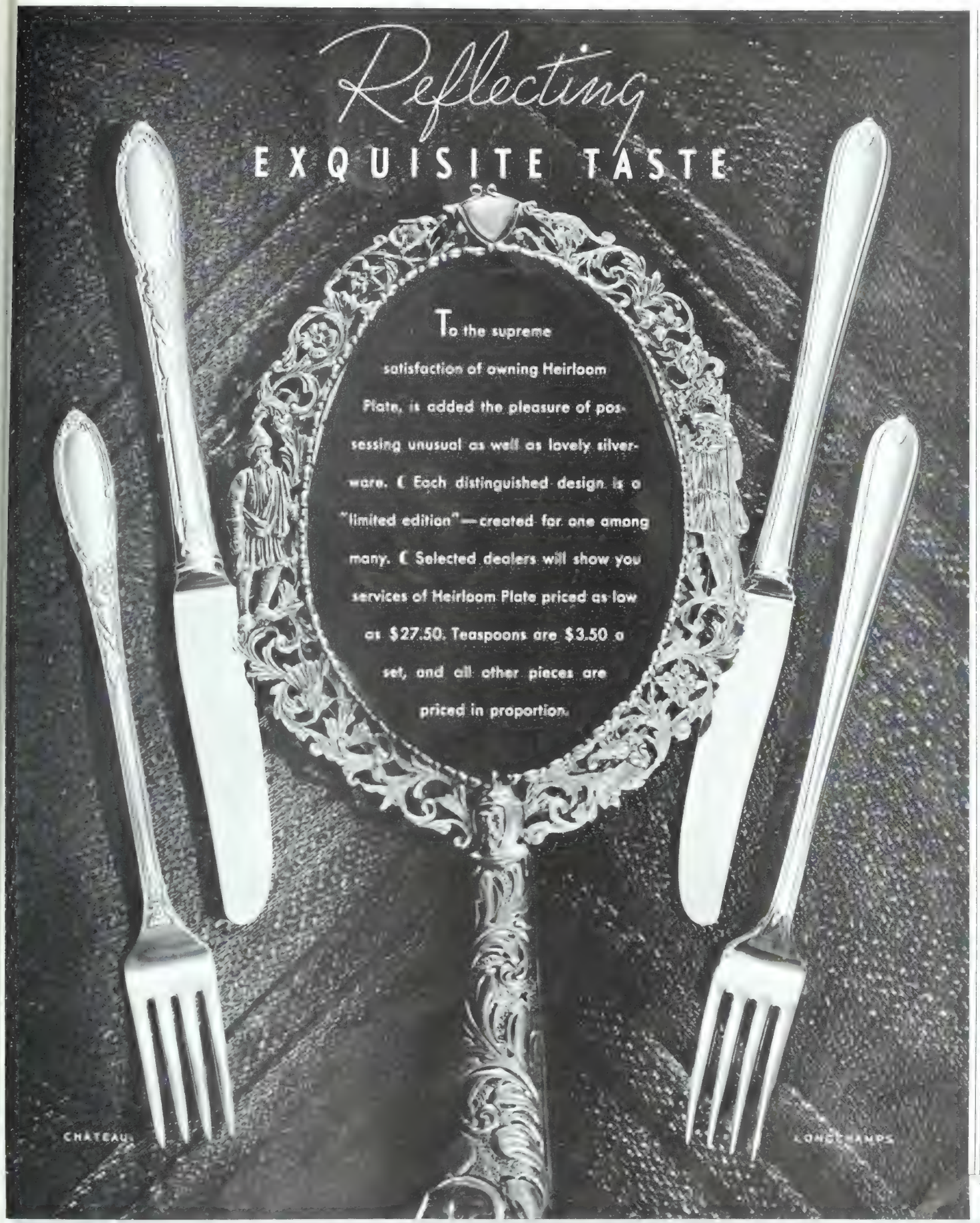
so as to have twelve rectangles eight by nine inches. Cut these diagonally and you will have twenty-four triangles.

Take another sheet and place it horizontally before you and fold from right to left and left to right into three equal parts and cut. Now fold in two, making six squares twelve by twelve and cut. Cut again diagonally and you will have twelve triangles.

Now place a third sheet horizontally before you and fold from right to left in half and cut, then in half again, making four rectangles twelve by eighteen inches. Cut diagonally to make eight triangles.

Now to roll these into cornucopias that will stay put without the aid of pins, hold the triangles, longest side to the left, perpendicularly before you, placing left hand thumb and forefinger directly on a line with the right hand angle. Take the top angle in your right hand and roll it so that the closed sharp point of the cornucopia comes where your left thumb is and keep on rolling until you reach the bottom angle. If properly rolled there will be a little flap to turn in at the opening of the cornucopia which will secure it and keep it from unrolling. (Gracious! I'm glad that's written. If you can understand it you are definitely bright.) In other words, make cornucopias with sharp points and secure firmly. A little of the ornamental frosting is dropped into these paper tubes from the tip of a small spoon or palate knife and squeezed down into the tip; the top is then folded down to keep the icing from oozing out. The tips of these cornucopias are then cut with sharp scissors in different ways according to what size line, dot or design you are going to make.

(Continued on page 82)



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House at Sconset, Mass., painted with Cabot's DOUBLE-WHITE. Architect, Rose Terry Wills, Boston.

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SNUG HARBOR

(CONTINUED FROM PAGE 45)



DRESSING ROOM IN PENTHOUSE

[illegible] and the paper bag [illegible] This partition at the [illegible] shows nothing a wholly enclosed room for sleeping.

The kitchen has a [illegible] and [illegible] Considering the first requirement of [illegible] and [illegible] the hand pump still seems to fit the bill best. Again, for the purpose of heating a small building beyond the reach of public service, nothing can better the old pot-bellied stove.

A neat cooking stove and refrigerator working on canned gas is built into the counter. At the farther end of this linoleum-topped counter is a hole edged with [illegible] which [illegible] a compartment for a large oil-paper bag to receive waste, garbage, etc. Crumbs, paper cups, plates, chop-bones or what [illegible] you are dropped down the [illegible] and forgotten. On leaving one takes the paper bag out of the compartment and disposes of it in the incinerator.

In this kitchen all woodwork is plywood. Doors are hung on piano hinges and all drawers run on ball-bearing metal slides.

Upstairs in the penthouse is the ladies' dressing room. A large steel sash window extends from floor to ceiling on the wall opposite the dressing table. Below this is a dressing room for men.

By cutting off the usual roof and dingy attic a sun deck appears. The flat roof is covered with conventional tar and gravel protected by a wood flooring. As the whole building is insulated, the loss of ineffective attic insulation turns out to be no loss at all. In fact, comparing this flat-roofed house with the same building covered with a shingled pitched roof, the sun deck as shown effected a saving of 8% on the total cost of the house.

HAPPY BIRTHDAY!

(CONTINUED FROM PAGE 80)

If a large piece is cut from the end, a tube may be dropped into it and used as a substitute for the cloth or rubber bag, the advantage being that a greater variety of colors may be used without having to wash and dry bags between times. Speaking of colors, use only the best and purest and be sparing with them, or people will be afraid to eat your cakes even when you assure them that the colors are perfectly edible. If paste or tablet variety is used dissolve a little in a few drops of water and add it drop by drop with an eye dropper into some white icing and stir until well mixed. If no color is to be used a drop of ultramarine should be added to the whole bowl of white frosting to keep it from turning yellow. For chocolate colored decorative icing add cocoa previously melted in a drop or two of water in a double boiler and allowed to cool before being added to the rest of the icing.

Revolving cake-decorating stands may be bought in some bakers' supply houses and will be found useful but not essential. A good little whisk broom will be useful for brushing excess crumbs off the cake before frosting. A large and a small flexible palate knife are a big help. A wooden spoon is essential. When the icing is made keep it constantly covered with a heavy damp cloth. If this is done it will keep moist for even a day or two, but leave it exposed to the air and it will dry out almost immediately. Never allow icing to dry or harden in tubes. Drop them into a glass of water after removing them from the bag, until you have time to clean them by letting water run through them. Be sure that you aren't near an open window while you are frosting or decorating a cake. The dust might spoil the effect so close the window and save the cake!

(*Continued on page* 84)

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Big, colorful beach sheets for sun bathing. Brisk linen and cotton towels for quick rub-downs. And plenty of good, sturdy white towels, too, for economical everyday use where quick drying is of first importance. (If Junior leaves one on the beach, the loss won't break you.) The famous Martex underweave gives added life which makes Martex the least expensive bath towel you can buy. Martex is sold only at department stores and linen shops; monograms extra. Wellington Sears Co., 65 Worth St., New York.

National Cotton Week is June 1st to 6th.

HAPPY BIRTHDAY!

(CONTINUED FROM PAGE 84)

it. Sift again three times, sift some granulated sugar and measure out 1 cups of it. Separate the whites from 10 eggs. Add ¼ teaspoon of salt to the whites and beat until foamy. Add 1 level teaspoon of cream tartar and continue beating until just stiff enough to hold in little peaks when the beater is withdrawn, but be careful that they aren't what is known as dry. Now turn them out gently onto the platter and fold in the sugar a little at a time, sprinkling the whole from time to time with a few drops of vanilla. When all the sugar has been added, fold in carefully and gradually the flour. Pour the batter into the pan, letting it sheet into it. Bake slowly for 30 minutes, then increase the heat slightly and bake 30 minutes longer. Remove from oven and carefully invert the pan so that the edges rest on two or three supports in order that air may pass under it and so that the cake part isn't resting on anything. Don't touch it for at least an hour, then run a sharp knife around the edge to loosen from the pan.

Frost the cake all over with pale pink cream frosting made in the following manner: Sift 3 cups of confectioners' XXXX sugar into a bowl. Heat about ½ cup of thick cream to scalding point but don't boil it. Stir it while hot into the sugar, stirring well with a wooden spoon until smooth and thick, and of the right consistency to spread. Flavor with vanilla and color with a drop or two of red coloring. If too thin, more sugar may be added, and if too thick, thin with more hot cream. When set, decorate the top and bottom edge with white ornamental frosting. We are supposing that Grandmother will be fifty years old, so we should put fifty-one little tiny white candles around the edge. As there isn't room for enough candle holders we will put the candles on by making fifty-one rather deep little rosettes about ⅜ inch wide, one close to the next, close up against the top border. As soon as all the rosettes are made the candles must be inserted deftly into them—quite deep so that they will stay put. The icing should be extra thick to accomplish this successfully and a tube should be used with a small tooth edged opening. Once this is accomplished don't try to go on with the decorating until the candles have set. Now with little dabs of frosting place crystallized violets around the hole in the center of the cake to form a wreath, and polka dot the sides of the cake with more violets, spacing them carefully. When this is done, if you have the patience to do so, dot the remaining space between the violets with little silver balls.

CHOCOLATE ANGEL CAKE FOR GRANDMOTHER

This cake is made exactly like the white angel cake except that ¼ cup of Baker's Cocoa is substituted for ¼ cup of the flour. The flour and cocoa are then sifted together three times.

Cover with the following mocha cocoa frosting: Make ⅓ cup of strong black coffee extract or infusion. Cream ⅓ cup of sweet butter until very smooth and soft. Sift 4 tablespoons of cocoa with 4 cups of sifted confectioners' XXXX sugar, and ½ teaspoon of salt. Add gradually to the butter. Add coffee until of the right consistency to spread. Stir in 1 teaspoon of vanilla. Use a silver knife and spread it as smoothly as possible over the entire cake. A few hours later put some pale blue icing in a bag and make an edging around the top and bottom of the cake. Then make swags around the side and dot the cake with tiny blue polka dots. Put sixteen white candles in dove holders (illustrated), and place them around the edge of cake.

CHOCOLATE LAYER CAKE FOR FATHER

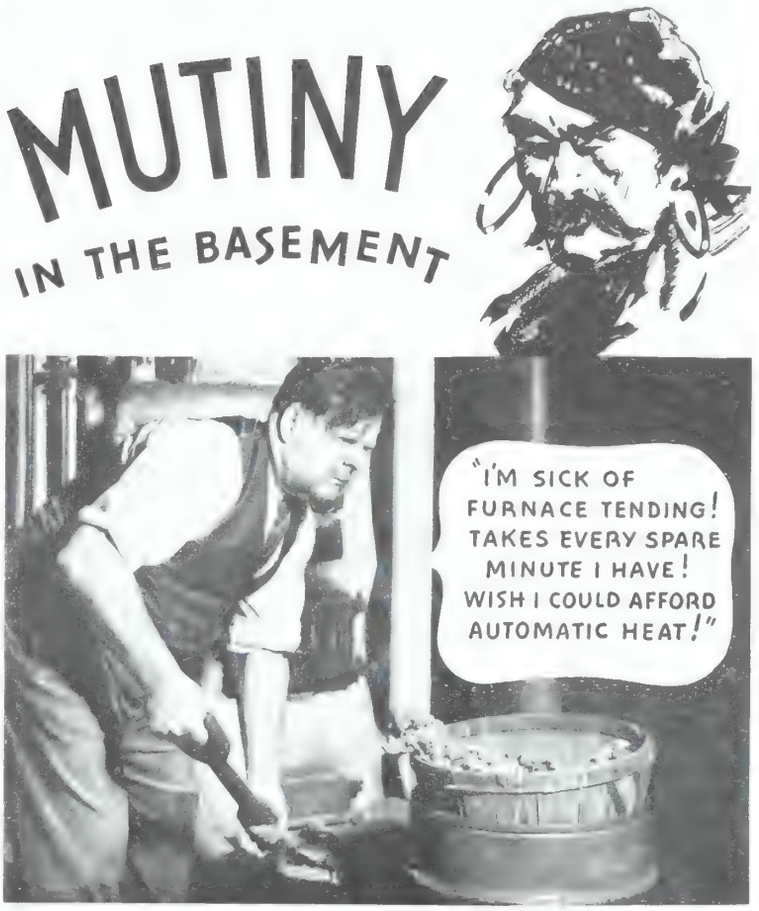
Cream ½ cup of sweet butter with two cups of light brown sugar, free from lumps, until light and fluffy. Beat into this, one at a time, 3 whole unbeaten eggs. Melt 4 bars of Maillard's triple vanilla chocolate in a double boiler, moistening it with a few drops of water and 2 teaspoons of vanilla. As soon as it is soft, stir it into the egg, sugar and butter mixture, and beat well. Sift 2 cups of cake flour with ½ teaspoon of salt and 1 level teaspoon of soda. Add alternatingly to the batter with 1 cup of buttermilk, beating well with each addition. Pour into 2 well buttered large layer cake tins and bake in a moderate oven for 30 minutes or until an inserted straw comes out clean. Turn out immediately onto a cake rack, and when cold put together with the following chocolate filling:

Beat the yolk of 1 egg until very light. Add ¾ cup of granulated sugar and beat until light. Add ¼ cup of milk and ½ tablespoon of butter and a pinch of salt. Melt 2 squares of Baker's unsweetened chocolate in a double boiler. Put the egg and sugar mixture in a deep enamel pan and cook, stirring furiously until it boils up hard. Cook a minute or two, then remove from fire and stir in the melted chocolate, and 1 teaspoon of vanilla. Beat until thick and smooth, then spread over one layer and place the other layer on the first one, being sure that they are straight on the edges. Now make the following frosting:

Boil 1½ cups of granulated sugar, moistened with ½ cup of water, until it forms a soft ball in cold water. In the meantime beat the whites of 2 eggs until stiff but not dry. Add the cooked syrup slowly to the whites, beating with a rotary beater, then add ⅛ teaspoon of cream of tartar and 1 teaspoon of vanilla and continue beating with a spoon until smooth and thick. Put over boiling water and stir until the spoon grates slightly on the bottom of the bowl. Pour over the top, letting it run over the edge. Smooth with a silver knife to cover the sides completely, and pour what is left over the top so that the top will have a thick coating. Let the frosting dry until it has a thin crust before decorating. Find the center of the cake and plant a little rose tree of candles there. Count the candles on the tree and plan to put enough more around the edge of the cake to make the required number. Don't forget to put one to grow on. When you have marked where the candles are to go, decorate the remaining space to your heart's content with dots and scrolls, etc., matching the color of the roses on the tree. A flower or a dove may be perched here and there. Place the remaining candles on the cake and it is ready.

(Continued on page 88)

MUTINY IN THE BASEMENT



Thousands are rebelling against

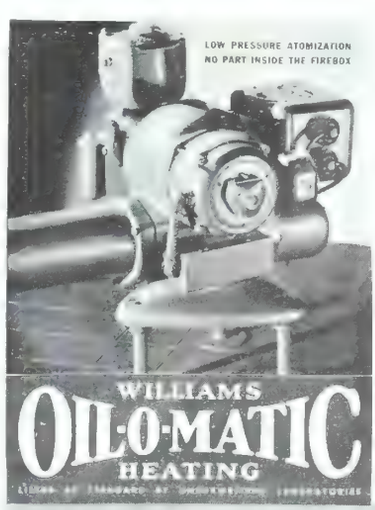
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HAPPY BIRTHDAY!

(CONTINUED FROM PAGE 87)

LITTLE WILLIE'S CAKE

Nothing [illegible] like [illegible] Nineteen times out of a hundred, chocolate frosting is the right guess for boys. You can leave off the trills and concentrate on size. Make 3 layers of white cake in the following manner:

Butter the tins (straight edged ones). Cream 1 cup of sweet butter with 2½ cups of powdered sugar. Sift 4 cups of [illegible] level teaspoons of baking powder. Put ¼ teaspoon of salt with 10 egg whites and beat until stiff but [illegible]. Add 2 teaspoons of vanilla to the butter and sugar and add the flour alternatingly with 1 cup of milk, [illegible] Lastly, fold in the whites carefully. Bake [illegible] about twenty minutes or [illegible]

Put together and cover top and sides generously with the following recipe: Beat 4 egg yolks until very light. Add [illegible] Melt 2 squares of [illegible] unsweetened chocolate in a double boiler. Add 1 cup of milk to the egg and sugar mixture and put it in a big deep enamel pan and add a pinch of salt, and 2 tablespoons of butter and [illegible] until it boils up hard. When this happens, cook 2 minutes longer, stirring [illegible] Remove from fire and add 1 teaspoon of vanilla and [illegible] melted chocolate. Beat until very thick, then spread a good amount between each layer and cover top and sides with the rest. When cold and ready to serve, place a large red birthday life candle in a large blue rose holder and [illegible] Now instead of using the required number of candles to mark the age, replace the candles [illegible] sticks and place these symmetrically around the edge. They are edible and therefore will be just that much more satisfactory.

[illegible]

Make and bake 3 layers of white cake exactly like little Willie's cake. When cold put the layers together with the following caramel pecan frosting: Put 1½ cups of light brown sugar in an enamel pan and moisten it with ½ cupful thick cream. Add a tiny pinch of salt, and 3 tablespoons of butter. Place on fire and boil until it forms a soft ball in cold water. Remove from fire and add 2 teaspoons of vanilla and cool slightly. Chop ½ cup of pecan meats. When the caramel is cool, beat with a silver spoon until creamy, add the nuts and continue to beat until thick enough to spread. Work quickly as it becomes difficult to spread suddenly. When the layers are put together make another batch of icing, doubling the quantities and omitting the pecans. Spread evenly over sides and top of cake. When firm, decorate with pale pink and blue piping, and here and there an occasional flower. Place an elaborate ornament in the center and place the candles around the edge, in little glass candlesticks which are sold especially for the purpose and make a great hit as they are ideal for use in the doll house, later on.

MOTHER'S MARBLED CAKE

There is every possibility that Mother's Birthday Cake will be a present from herself to herself. I complicated my own life most unnecessarily by making this one for myself, but it was lots of fun and it met with great approval and had the added advantage that there was a bowl for every member of the family to lick.

First butter a large round cake tin. Next lay out on one table all the ingredients needed for the brown part of the cake: Yolks of 4 eggs, 1 cup of soft light brown sugar free from lumps, ½ cup of molasses, ½ cup of butter well creamed, ½ cup of sour milk, 1 level teaspoon of soda to be added to the sour milk when ready to use it, [illegible] cups of flour in which you have sifted 1 teaspoon of cinnamon, ½ teaspoon of mace, 1 teaspoon of grated nutmeg, and a dash of powdered cloves.

On another table lay out these ingredients: 2 cups of pastry flour in [illegible] sifted 2 teaspoons of baking powder; 1½ cups of granulated [illegible] cup of milk, 4 egg whites, 1 teaspoon of lemon extract; some liquid red coloring, and ½ cup of butter, well creamed.

First mix the brown part. Add the brown sugar to the creamed butter and beat until light and fluffy, then add the molasses and the well beaten yolks of the eggs. Add the soda to the sour milk and stir well and add it alternatingly with the sifted flour and spices.

Now make the white part. Add the sugar to the creamed butter and beat until light, then add the milk and sifted flour alternatingly, add the flavoring and fold in the well beaten whites. Put about ⅓ of the white part in a small bowl and add a few drops of the red coloring and stir until evenly colored. Now put a generous layer of the brown batter in the cake tin so as to cover the bottom, then add 1 spoon of the pink and 1 spoon of white, more brown and so on and so forth until all the batter has been used, ending up with a layer of brown over the whole top. Bake in a moderate oven for at least 1 hour or until an inserted straw comes out clean.

By the time this cake is finished you are so tired you don't care if it has any icing or not, and this is really just as well because it is delicious just powdered copiously with confectioners' sugar, eaten while still warm with a large bowl of slightly beaten cream. As for ornaments, all this cake needs is attractive candle holders placed on the cake after it has been covered with [illegible]

[illegible]'S SIXTEENTH BIRTHDAY CAKE

Here is where we can be as sentimental as we like, but first we must make the cake. Butter 3 layer cake tins well. Cream one cup of butter and add gradually 2 cups of powdered sugar until light and fluffy. Add the grated rind of 1 orange and 1 teaspoon of orange extract. Sift 4 cups of flour with 6 level teaspoons of baking powder. Separate the yolks from the whites

(Continued on page 90)

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And, if you wish, the Delco-Heat CONDITIONAIR can be equipped for summer air conditioning. Then the air is cooled and dehumidified, and in addition, filtered, circulated and changed as in winter. This summer use can be arranged for at time of installation, and put into service at any time in the future.

Do not confuse the Delco-Heat CONDITIONAIR with the old-time hot air furnace. The clean, invigorating warmth provided by the Delco-Heat CONDITIONAIR has nothing in common with the hot, dry heat of old-fashioned furnaces.

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HAPPY BIRTHDAY!

(CONTINUED FROM PAGE 88)

of 5 eggs. Add a pinch of salt and whites and beat until stiff. Then beat the yolks until light and creamy. Add yolks to butter and sugar and beat well. Add the sifted flour alternating with [illegible] Last, fold in the whites and pour into the cake tins. Bake in a medium oven (about 350° F.) for about forty minutes. Put the layers together with the following filling:

Beat two yolks of 2 eggs until creamy and add 1 cup of sugar gradually. Grate the rind of 1 orange and add it to the strained juice of 1 orange. Add the egg yolks and sugar and add two teaspoons of butter. Cook in double boiler, stirring constantly until thick. Cool before using.

When the cake is cool, frost with the following frosting: Beat the [illegible] creamy. Moisten 1¾ cups of granulated sugar with ½ cup of water and boil until it forms a soft ball in cold water. Pour gradually into the egg yolks, beating constantly with the rotary beater until all the syrup has been added. Add 1 teaspoon of lemon extract and 1 teaspoon of orange extract and continue beating with a silver spoon until it begins to grate slightly. Pour over the cake and spread over sides and top with a silver knife. Put seventeen little yellow candles into seventeen little white candle holders and arrange them in the center of the cake so as to form a one and a six as per drawing, making sixteen, written out in candles. Now ornament the edges and what is left of the sides, with white ornamental frosting and place little wax or sugar [illegible] around the edge.

QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 82)

[illegible] *deal of sunlight. What do you think? Can you tell me what color should be used for a slip-cover for the sofa in this room to combine with whatever you suggest for the drapery color? Also, what might I use for covering a lounge chair, and what other colors might be used for accent on some smaller chairs and accessories? This room is furnished in Eighteenth Century mahogany.*

B. B. H., Schenectady, New York.

For the window curtains use a gray-beige colored material. Natural colored monk's cloth would be quite suitable. The sofa can be slip-covered in the same material as the window curtains and have a green trim. A deep green fringe around the bottom would be nice. The green can be a little darker than the enclosed sample but of the same basic color. The lounge chair can be covered in gold color, as in the paper, and trimmed with very pale yellow. The smaller chairs should have a striped material on them—pale yellow and white or yellow and gold. You can use striped materials in this room, but with so much pattern in your wallpaper it is not advisable to have much in the furniture.

COLORS FOR BEDROOMS

I am planning to redecorate my home and will appreciate your suggestions in the color scheme of the bedrooms.

One bedroom and bath is at the front of the house, which faces north. There is a linen closet between them. The other two rooms are in the rear. All rooms are well lighted. I am particularly interested in your suggestions of the wall and ceiling color, blinds and carpet. I intend to use Venetian blinds and carpet the floors.

At present the front bedroom is furnished in Louis XIV. The suite is beige trimmed in turquoise blue, a shade which looks much greener than the [illegible] The drapes and carpet are green, and other accessories are gold. I had thought of refinishing the suite in [illegible] Would you paint the original color? The suite is lovely as it is but it will have to be refinished, as it is five years old.

The bath is tiled in green and buff and the ceiling and top walls in light green. I should like to change the color [illegible] as much as possible. Would touches of yellow and black be good?

The bedroom to the rear across the hall from the bath is quite small and I believe I will use it for a powder and dressing room. If I use powder blue walls, what other colors do you think would harmonize?

The third room is quite large, and I will purchase a new suite. I have Normandy bedspreads with orchid and peach embroidery. Would peach walls [illegible] well?

D. C. Q., Holyoke, Mass.

I agree with you that the suite of furniture would be attractive finished in red and white. You could then have off-white walls and hang white curtains with red valances and trimming. I should then use touches of apple green in the accessories in this room.

My choice for the bathroom would be yellow and white with small touches of red, but don't use any black. If you have powder blue walls in the small bedroom, you can use almost any color—such as yellow, coral or deep brown. I am enclosing some samples of colors that might be combined with powder blue very nicely.

For the other large room, why not have a color scheme of peach, brown and cocoa with touches of orchid? Peach walls would be charming. Get a cocoa colored rug, and use cocoa in the drapes, all of which would harmonize with your orchid and peach bedspreads.

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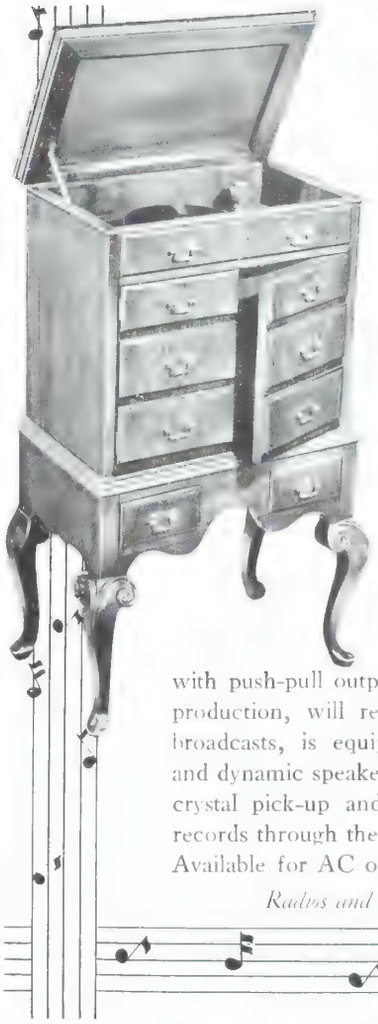
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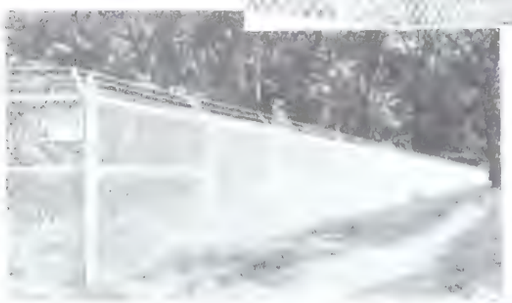
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[illegible]

IDEAS FOR COUNTRY ROOMS

CONTINUED FROM PAGE 301

[illegible] and dotted back with red-violet [illegible]. The wall is covered in white taffeta; modern side chairs with trim in red-violet are upholstered in white satin, and white chenille covers the chaise longue. A mauve rug completes the scheme.

If you hanker after more brilliant effects, you'll find plenty of rich strong color. Red, particularly when combined with white, is increasingly popular. Theellow is partial to this color having recently done a bedroom with walls painted Chinese red, bed and dressing table were hung in white quilted cottons, furniture was pickled pine. Very gay also was a little morning room with red and white striped wall paper, full curtains of white embroidered batiste and pine furniture. And, to get back to the [illegible] this [illegible] included a modern Swedish [illegible] scheme.

And lest you think the bachelor has been forgotten in the matter of dramatic color effects, consider this rather daring combination for a man's living room: walls painted shiny black, sleek curtains of soft white leather and furniture coverings in varying tones of chartreuse color. The hall leading into this room has walls painted a harmonizing chartreuse and ornamented with bamboo trim. Marian Hall was the originator of this smart decorating scheme.

MARGARET MCLEROY



BLUE is the theme of a little country house outside of Cincinnati, the home of Mr. and Mrs. Urban Morgan. Walls in the living room above are majolica blue. A white tufted rug repeats the white of the chenille curtains. Furniture is Italian and French provincial, a large cabinet being painted white and blue. A small sitting room has wall paper in violet-blue and white. Pink, white and brick red plaid covers the chairs. Urban Morgan and Charles Seyffer were the decorators





ull of fresh color ideas is Mrs. Elisha Dyer's Long Island house, decorated by Cordelia Gurnee of Blauvelt Associates. The bedroom has crisp blue and white wallpaper, and red, white and blue field flower chintz. Chaise longue is blue trimmed with white rope

Below is the library paneled in golden brown pine. Curtains are red chintz with feather design in beige and brown. Other fabrics are coral-red and beige. Mrs. Dyer's bath room has white and coral wallpaper. Curtains are white cotton basket weave with coral fringe





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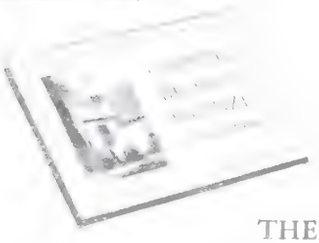


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BULBS

(CONTINUED FROM PAGE 341)

preceding Autumn and Winter, and also during the preceding Summer.

The gardener's first aim must be to keep the foliage green and growing as long as possible. If no fertilizer was given before blooming, it is by no means too late now, for they still have several weeks to go. Any good complete fertilizer will answer—four or five pounds to a hundred square feet of bed; or somewhat less if a highly concentrated formula is being used. A combination of raw bone meal (not flour) and wood ashes is good.

If weeds have started, they should be taken out clean; and a thorough loosening of the soil with a pronged hoe or an "onion" hoe—is very desirable. In the mixed border, if the Daffodil foliage is in the way of other plants, it may be tied up with green raffia, or bent over, but never should it be cut off. For the leaves are essential to the manufacturing of the food which is to be stored in the bulb that produces the size and quality of next season's flower. If the bulb is undernourished, or overcrowded, or prematurely checked in its growth, no possible care and feeding and coaxing when it again renews its growth can bring its flower to full perfection the following Spring.

For these same reasons it is vitally important that Daffodils have plenty of moisture after their flowering season. The very name Narcissus suggests their close association with this element. In eastern and mid-western gardens we often have a "spell" of hot, dry weather early in the season. The heat cannot be escaped, but keeping the soil moist—by letting the hose run freely when needed in the Daffodil beds or among clumps in the border—will help in enabling foliage to reach normal maturity. Around clumps of choice ... a mulch of ... post (never manure) will be beneficial.

REPLANTING DAFFODILS

How often should Daffodils be replanted? That is an important consideration, but the answer cannot be as definite as the question. It depends first upon what the gardener's purpose is; and then on soil and climate conditions, and upon varieties. If full-sized round bulbs, or "double nosed" bulbs have been planted, and good culture has been given, first quality blooms will be produced for two or possibly three seasons. After that—if the grower wishes the most perfect individual blooms—the bulbs should be taken up and replanted.

Daffodil bulbs multiply by "division". That sounds rather paradoxical; but a full-sized bulb, in the natural process of growth, forms two or more smaller bulbs, and the process is repeated until there results a cluster of so many that all of them are too crowded and starved to flower fully and freely. If left indefinitely, there is likely to be only a grass-like clump of foliage with no flowers at all.

The proper time for taking up or "lifting" the bulbs is when the matured foliage has turned brown and died down, but while it is still fairly firmly attached to the bulbs—usually in late June. At this time the roots, too, have largely disappeared. Careful work, with a flat tined digging fork, is required to get the bulbs out with no cutting or "spearing".

For the small quantities of the home garden no special equipment is needed to handle the bulbs. I have found ordinary flats, three inches deep, convenient for the purpose. They are left in the sun for a day or two to dry off surplus moisture, and then removed to a shaded airy place—in the writer's case to shelves in a small converted chicken house, under a big oak tree, with side elevation at the floor level, and in the gables, and a door at each end. The object is to have the bulbs dry or "cure" gradually, in as cool a place as possible, but with sufficient ventilation to avoid mold or mildew.

CLEANING AND GRADING

When thoroughly dried—after a few weeks' curing—the bulbs are gone over, cleaned up, and where they readily come apart, separated. The small flat sided bulbs (or "slabs" as the grower call them) and the smallest round bulbs may be planted in rows to "grow on" for a season or two, if one wishes to increase stock of certain varieties. Very large bulbs, composed of several smaller ones not yet quite ready to be detached (these are called "mother" bulbs), may be planted with them.

Daffodils may be replanted as soon as cleaned and graded, even in early August, or kept until September. Care should be taken, however, that they do not dry out sufficiently to become light or shriveled. They are really better off in the ground than in home storage quarters—the soil is nature's "bulb shed" until the roots start again.

Tulips, unlike Daffodils, increase not by "division" but by multiplication. The original bulb, after flowering, shrivels up, leaving only an empty husk, and in its place two to four—occasionally more—bulbs of varying size, held together by the roots, are found. The largest of these bulbs will flower the following Spring, but the smallest ones—some of which may be little larger than peas—will require another season, sending up the first year only one enormous leaf.

Under average conditions it is best to take up the garden varieties of Tulips (not the species) every year as they soon either become overcrowded or meet with disaster in the soil. However, under favorable conditions they may continue to flower satisfactorily for several seasons. As with Daffodils, when wanted merely for a show in the borders, they may be left undisturbed so long as they continue to bloom well.

But this is not to say that they are to be left alone. On the contrary, Tulips are hungry feeders, and will "starve out" much more quickly than Daffodils. If the gardener wants to get more than a single season's good bloom he must take pains to keep them free of weeds, cultivated reasonably, and well fed until the foliage matures. The Single Earlies may be dug as soon as the top leaf is thoroughly "ripened" as the bulbs have then finished growing and donned their characteristic protective brown tunics. (The coats should be turning, not still wholly white, before lifting.) The later types

(Continued on page 361)

BULBS

(CONTINUED FROM PAGE 94)

hould be taken up after the leaves ie down, but while the withered stalk ill adheres firmly to the bulbs.

Semi-darkness and good ventilaon—which, preferably can be cut off hen it is damp outside—are needed or the gradual drying or "curing" of ne bulbs. In two to four weeks—usuly not more than three—they are eady to be cleaned and graded. After his care must be taken to prevent heir drying enough to shrivel. In small uarters they may be placed in flats, nd covered with dry sand, peatmoss r buckwheat hulls.

Disease, sometimes a problem with ne commercial grower, is not likely to e encountered in the home garden. But as a measure of prevention all ading flowers of either Daffodils or ulips should be snapped off and reoved. This is especially important with Tulips, the fallen petals of which, n damp warm weather, are likely to ecome sources of infection of the fire" disease, which appears as watery pimples" or pustules on the flowers, nd as a "firing" or browning of the folage. Where you wish to increase Tulip r Daffodil, no foliage should be cut.

While there is not space here to go into details concerning the handling of other spring bulbs—such as Hyacinths, Crocuses, Grape Hyacinths, Scillas, Chiondoxas, etc.—they should be accorded the same after-flowering culture. Where foliage is in the way or unsightly, it may be tied up or concealed by other plants, but should be allowed to mature. And as the clumps become crowded and the quality or number of the blooms decreases, replanting will be indicated. With many of the smaller bulbs, no drying and recleaning is necessary, unless it be a matter of convenience in remaking or rearranging beds or borders. They may be merely separated and replanted at once, so spacing them in groups or colonies that they can increase for several years before again becoming overcrowded.

The beautiful bulbous Irises—Dutch, Spanish and English—do not mature until much later than most of the others—late July or even August. In small numbers they may be cured with the tops left on until they completely dry, and the newly formed, satiny skinned bulbs, pointed at the base, ripen up.

THE CARE AND FEEDING OF TREES

(CONTINUED FROM PAGE 46)

May as the tiny midges on these scape from the infested leaves.

There is another group of pests known as sucking insects, which exist upon sap extracted from the underlying plant cells. They are not affected by poisons such as arsenate of lead. Most scale insects, such as the oyster shell scale, the scurfy scale, the San Jose scale, the golden Oak scale, the cottony Maple scale and the Tulip tree scale, may be controlled with a dormant spray, oil or lime-sulfur, applied before the new foliage has started to any extent. Oil is usually preferred, though it cannot be recommended for a number of the more susceptible trees, such as Butternut, Black Walnut, Japanese and Sugar Maples. There are many species of plant lice, some of which are seriously injurious, such as the Pine bark aphid and the Spruce gall aphids on Norway and Colorado blue Spruce. These can be controlled by a dormant, or near dormant, oil spray. The spraying of evergreens with oil should be done with caution or injury may result. There are also the leaf-feeding aphids or plant lice, such as the species sometimes abundant upon the foliage of Norway Maples, Elms, Lindens, Tulip trees and Willows. These leaf frequenters can be controlled with a contact spray, such as a nicotine-soap combination or a pyrethrum extract. Timeliness is an essential in all such treatments and in the use of contact insecticides for sucking insects it is necessary actually to hit the insects and to select a spray which will kill the pest without damage to the plant. Do not use a soap spray on leaves coated with arsenate of lead, or soap in a spray containing this.

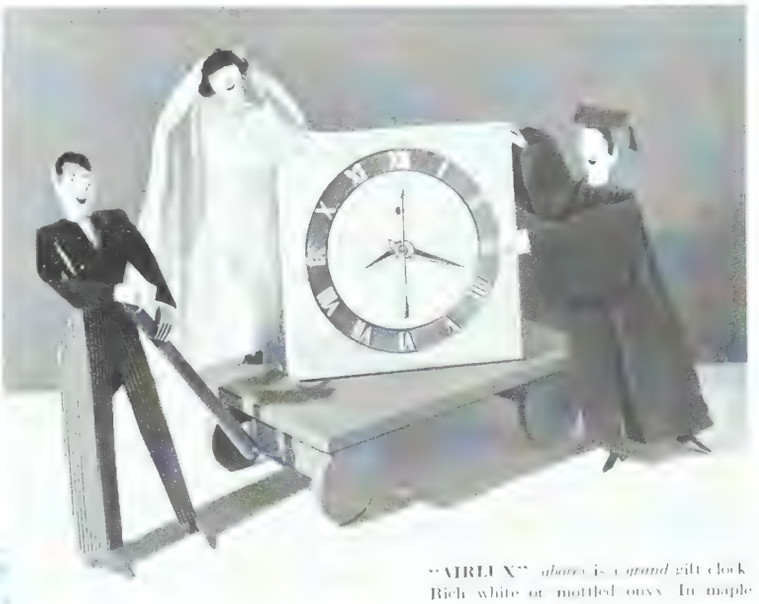
The last few years has seen a practical recognition of the value of systematic pruning and disposal of borer- or disease-affected wood, now somewhat well known as tree sanitation. This has been hastened by the discovery of Dutch Elm disease in the United States and an appreciation of its connection with sickly and dying Elm wood. The presence of this disease is indicated by wilting and yellowing of the leaves in early Summer on small branches or even good-sized limbs, and brownish streaks in the new wood just under the bark. This disease weakens trees or parts of trees and produces conditions favorable to the beetles, and the beetle breeding in the fungus-affected wood carries the disease to other trees, the combination making a vicious circle. Government and state agencies are concentrating on removing and destroying diseased or sickly Elms as the most practical method of dealing with the situation, and are recommending tree sanitation for Elms in areas where the disease has been found. The result has been a material check in the spread of this deadly menace, and there is at least a prospect of controlling the trouble. Tree sanitation is thoroughly sound and may well be extended to Oaks and other trees.

A relation exists between immediate and subsequent developments which is rarely taken into account. A recognition of this is most important. Repeated attacks by leaf-eating or sucking insects, malnutrition, recurrent droughts and extremely low Winter temperatures, all weaken or lower the resistance of a tree and produce conditions favorable to invasion by certain cambium borers, such as the Hickory bark beetle, the bronze Birch borer, the two-lined Chestnut borer and the spotted Hemlock borer. The early work of the cambium borers, is indicated by weak or dying tree tops. A tree badly infested by any of these borers has passed the remedial stage. The essential is to recognize that unfavorable conditions are preventable or may be offset in large

—Continued on page 96

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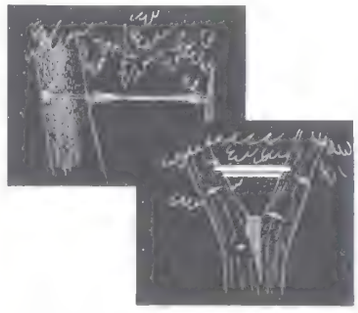
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(Continued from page 782)

cing of the burrow. The borer is



BRACING

The structurally weak tree should

so poorly united at the point of divi-

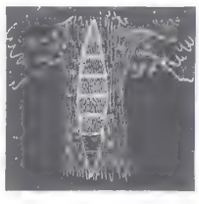
ly to tear the tree apart. It is com-

by the use of cables or screw rods. In many cases parallel screw rods at the base of the two large branches is all that is necessary, though frequently a

of division is advisable.

areas where electric storms and shattered trees are somewhat common. A well-installed cable extending from

permanently moist soil is a safety device which is highly recommended. We have yet to see a case of injury to a tree with a properly installed cable.



CAVITIES

dressing is the first stage in the development of cavities. The latter results whether the fungus enters at a point where a limb was cut or where the bark has been killed by one cause or another. Not infrequently, neglected wounds develop into large cavities which seriously weaken the tree. Cavities should be filled with a material which does not injure the living wood, excludes moisture, is about as flexible as the wood itself and over which the developing callus will grow and usually cover the filling. This treatment is advised only for the more valuable shade and ornamental trees and is distinctly the work of the expert.



THE HEALTHY TREE

A HEALTHY tree, like most other plants, is less likely to be seriously affected by troubles of one nature or another, and yet vigor of itself is no guarantee of immunity from insects or diseases. Abundant green foliage, a reasonable amount of growth, well-developed buds and normal, firm bark are favorable signs. Usually a little comparison will establish the normal and the observer may be surprised at the number of sub-standard trees. The seeing eye and the ability to recognize early signs of trouble are highly desirable assets in tree conservation. New troubles are constantly developing. Successful tree care depends in large measure on unremitting study and investigation and the cooperation of practical men and specialists in solving the problem. The recent schools on tree care conducted in two states were started in response to a need

SELECTED VARIETIES

Many troubles can be evaded by selecting varieties adapted to the conditions. Confirm selections by observations on trees in the vicinity. Soft Maples, pin Oaks and Hemlocks do well in wet locations. They are not adapted to dry places. Norway Spruces are gross feeders. The early appearance of weakness, such as scanty or pale leaves, sickly or dying branches, invasion by borers or the development of other troubles may be due to poor growing conditions. A marked drainage change, or sudden exposure to sun or drying winds by cutting nearby trees is frequently the first stage of a decline. The requirements of lawn trees are somewhat different from those of street trees, though the same species may serve admirably in both localities under some conditions. The extremely low temperatures of the Winter of 1933-34 brought to the attention of many the results of planting trees which are not entirely hardy. Thousands of Himalayan Pines were killed by the extreme cold of that Winter. The use of such trees means taking a chance and though growth and development may be most satisfactory over a term of years, sooner or later the day of reckoning comes.

Shade trees are exposed to greater and more hazards than was the case fifty years ago. Sewers, gas mains, power and communication lines, impervious road beds, sidewalks and some fifty seriously injurious insects and about as many plant diseases have been introduced or become destructive within this period. These additional hazards to tree life in residential areas compel greater care and more adequate protection. This means yearly examinations to detect and permit remedying troubles in their incipiency. It is a thoroughly sound policy.



IRIS ENSATA

LITTLE IRISES

(CONTINUED FROM PAGE 70)

f the Quarantine has gone [illegible] anging the name to Rich Mrs leasure. They flower early in June.

Earliest to bloom among the Tall ims is the little *pumila* known as *I. roviolacea*, in two tones of violet, its em not more than four and a half aches high. It flowers with Arabis and ubrietia and with them conspires to ake lovely spreads of color. Among *umilas* under six inches high, many f them very fragrant, are *alba*, Alpin, *eerulea*, Socrates, *Rechenbachiana*, onny, Huron Lupe and Baby Mine. Among slightly taller kinds are Mrs. IcKinney's sombre child, Black Mid- et, her yellow Glee, Bride, Orange Queen, Judy, Maia, Blue Waif, Silver Elf, and innumerable others. It would e well to see a collection in bloom and lo your own choosing. They all flower n April and may be combined to lovely nds with the various forms of *Phlox ubulata*, *Alyssum* [illegible], Primroses, Muscaris and other lights f the early season.

Blossoming late in April are two exeptionally fine rock garden species hat, though hardy, require hot condiions and a sandy soil on top with something more nourishing underneath for the feeding roots to find their way into. These are *I. arenaria* and *I. Bloudowii*, sometimes called *I. flavissima* and *I.f. Bloudowii*. They grow under six inches tall and bear large flowers of a clear yellow color, *Bloudowii* having dark markings on the buds and flowering a little later than *I. arenaria*. Near these should be found neat clumps of another beguiling small species, *I. ruthenica*, a Russian—but not, I hasten to say, a temperamental one. It forms a nice tuft out of which arise the flowers on short stems—shorter than the foliage—the violet falls out-spread and marked with white, the standards short and verging towards a reddish tone. It is a perfect rock garden Iris, easy, floriferous, dwarf.

In the lower, damper regions of the rock garden the slender rhizomes of our native *I. cristata* creep widely and the flowers, prolifically borne, weave a soft-colored fabric that is wholly enchanting. I have had it in all tones of blue from pale to deep and these with me are more vigorous than the rarer pure white variety, but I know a garden [illegible] where the reverse is true. Also in the damp section may be grown *I. lacustris*, found on the shores of certain of the Great Lakes. It is much like *cristata* but smaller, less compact, darker in hue and with me less responsive, but it is very well worth fussing over until its needs are satisfied.

And while we are discussing natives we may as well mention *I. verna*, with whom I am not on very good terms. It has so far displayed a rather conspicuous lack of enthusiasm for the conditions in my garden, though I have been most conscientious—acid soil and all that—while Herbert Durand, very near me, handles it with one hand, so to speak, and annually has a show that turns me quite apple green with that most unlovely of emotions. I have seen it spreading in vast matted patches over the sand hills in North Carolina in soil you would think discouraging to any form of life, but which has, I understand, acidity in a high degree, which seems to be the sum of this small beauty's desire. *Verna* is a very beautiful and vivid Iris, the hue a lively deep lavender and on each fall is a line of gold. The fragrance is delicious. Another lovely small Iris, much more easily managed, is a form of *I. setosa* that I grew many years ago from seed, called Labrador. The flowers are a lovely soft light blue intricately veined with deeper color on the falls. *I. Hookerii* is a good deal like it but darker in color and a little taller, and it lacks altogether the dainty personality of my Labrador species.

Iris gracilipes, that belongs to the same general group as the *cristatas*, the Evansia Irises, is a small Japanese that should be in every garden. Its height is about ten inches, its foliage frail, abundant and grasslike, its slender stems branched and carrying fairy-like flowers of a soft lavender hue, "marked by inlays of ivory and a deeper lilac, with a much fimbriated tiny linear crest on each lower petal." There is also a rarer white form. This Iris takes some growing and an understanding of its needs. First it has a rooted dislike of lime, then it wants partial shade, and not to be subjected to the freeze-and-thaw tactics of our winters. A slightly moist

(*Continued on page* 98)

Time

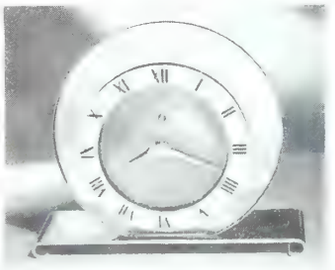
to love, honor and cherish



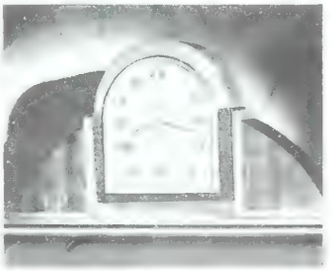
"AIRLUX" *above* is a *grand* gift clock. Rich white or mottled onyx. In maple or walnut, $8.75. As illustrated. **$12.50**



"DORIC," a handsome, compact clock for desk or table. Mahogany and maple case. Satin silver-finished dial, gold-polished numerals. **$9.95**



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SELF-STARTING ELECTRIC CLOCKS

ter to protect it from the frost's heaving action. It flowers soon after *cristata* [illegible]

One I do [illegible] conclusion that it is not worth so much [illegible] without it. Nor is it worth the fat price charged for it, save that it is scarce. It also is a Japanese and likes the same [illegible] partial shade, vegetable soil, etc. It [illegible] five inches high amidst which appear very small stingy yellow blossoms of the most fleeting character. Some seasons it does not flower but again I find indications that it has accomplished its small stint so hurriedly and inconspicu- [illegible] show in the garden but collectors will, of course, want it. Though it is said to be difficult I think this is a case [illegible] difficulty. I have moved it at any season [illegible] ruthlessly sliced off bits to give away —and it still lives.

[illegible] should be without *I. stylosa*, lovely, blue or white, and deliciously scented. A warm place against a sheltering rock or wall is the best for it, a snug situation, in soil that is light and full of lime. Flowering as it does almost in the teeth of winter it is a delight. It has bloomed for me once or twice in a [illegible] where it is mild enough for outdoor life it should certainly be grown. Its proper [illegible]

[illegible] suitable for outskirt planting or for [illegible] does not include the big hybrid Bearded varieties. These are distinctly out of place in a rock garden. There is the lovely and lightly made *I. prismatica*, a native, with flowers like blue but- [illegible] that love a dry soil [illegible] flower the spring or pool garden pool. And in the same sort of situation, or in low places where the soil is not bone dry, thrive these others that belong to the same group. *I. bulleyana* is a fairly recent introduction from Western China, with wide lavender and cream flowers carried on stems some eighteen inches tall, just above the [illegible] by E. H. Wilson, has flowers varying from reddish purple to plum, with markings of gold.

A handsome species but with me a shy blossomer. A hybrid between this [illegible] some but freer with its blooms, is *I. chrysofor*. Its flowers are usually blue and yellow. *I. Forresti* is lovely, with soft yellow flowers veined with brown, and *I. Wilsoni*, while a little taller and altogether less attractive, is still worth growing. It also has yellow flowers. These have the general effect of Siberian Irises, though *Forresti* is dwarfer. Some of Mrs. Cleveland's lovely *Sibericas* in pale to deep blue may also be massed in outlying districts of the rock garden.

One of the most distinctive and lovely of Irises is *I. tectorum*. I am not sure but that the white form, *tectorum album*, is the most beautiful of the whole race. It is not too large in scale for a spacious rock garden, and asks a sunny situation in well-drained soil, and to be taken up every third year, pulled apart and reset in fresh soil. It belongs to the same group as our little *cristata* and has the distinguishing crest on the falls. *I. ensata* may also be used in a rock garden where a little height is desirable. It is a Japanese, with profuse, narrow, tough foliage and a cloud of delicate blue and white blossoms borne scarcely above it. Plant it where it will not have to be moved and can widen out into a fine clump, for having to move it is a task for a Titan —its roots take an almost unbreakable [illegible]



IRIS SETOSA



IRIS RETICULATA



IRIS ARENARIA



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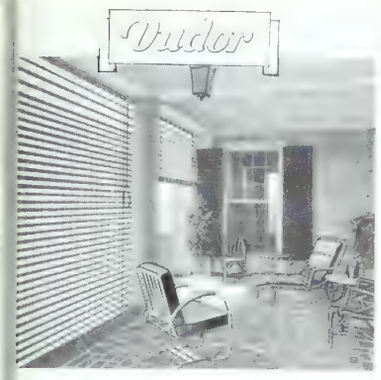
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Ventilating
PORCH SHADES

DAYLILIES

(CONTINUED FROM PAGE 61)

with a decided pinkish zone in the throat of the open cup-shaped flower, and well worthy of a place in any garden. The only double ones are *Kwanso flore pleno* and the variegated leaf form of the same fulvous coloring, although I have seen one which came direct from the Orient that seems to have a much softer pinkish cast. Multiflora is an interesting species on account of its late flowering, often extending well into September; its chief value is to hybridizers, rather than as a specimen plant in a garden. *Fulva rosea* is the loveliest of the species, a real rosy pink of pleasing form, and without doubt in the percentage of such delightful new hybrids as Charmaine and its sisters.

Too much cannot be said in praise of the modern Hemerocallis, for they are free from insect pests and disease, do well in almost any situation, are perfectly hardy in cold northern countries, and grow most luxuriantly in warmer climates where the hot dry summers often prove disastrous to many perennials. For the past two years, I have checked the flowering dates of the following list of Hemerocallis as they have bloomed in my New England garden and I hope it will prove of interest to the readers of House and Garden.

NAME	DATE OF FIRST BLOOM		DATE OF LAST BLOOM
Aten	June 12th	Evergreen	July 6th
Amaryllis	July 1st	"	July 30th
Aten Beauty	July 18th	Deciduous	August 11th
Apricot	May 18th	"	June 15th
Aureole	May 30th	"	June 20th
Aureole Stout	June 10th	Evergreen	July 19th
Autocrat	July 1st	"	July 28th
Auxiliator Major	June 28th	"	July 19th
Bardeley	July 9th	Deciduous	August 23rd
Barconi	July 10th	"	August 8th
Bay State	July 1st	Semi-Evergr.	August 7th
Beacon	June 30th	Slightly Ever.	July 28th
Bedford	June 15th	Deciduous	July 15th
Byng of Vimy	July 18th	"	Sept. 20th
Calypso	June 28th	"	August 7th
Croton	June 5th	Evergreen	July 3rd
Chrysolora	July 3rd	Semi-Evergr.	August 1st
Cinnabar	July 1st	Slightly Ever.	August 3rd
Cross Guiseppi	July 12th	Deciduous	August 25th
Citrina	July 15th	"	August 25th

(Continued on page 100)



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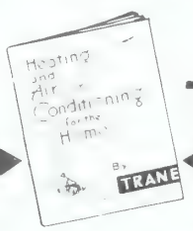
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DAYLILIES

(CONTINUED FROM PAGE 73)

NAME	DATE OF FIRST BLOOM		DATE OF LAST BLOOM
Crossida	July 14th	Semi-Evergr.	August 5th
Crown of Gold	June 10th	Deciduous	July 6th
Dawn	July 10th	"	August 21st
D. D. Wyman	June 28th	Deciduous	August 8th
Dr. Regel	May 15th	"	May 30th
Dover	May 30th	"	June 25th
Dumortieri	May 20th	"	June 15th
[illegible]	June 25th	Evergreen	July 30th
Earliana	May [illegible]	Deciduous	June 20th
[illegible]	July 15th	Evergreen	August 15th
Estmere	May 20th	Deciduous	June 15th
Flamid	June 1st	"	June 30th
[illegible]	June 1st	"	June 23rd
Flavina	May 29th	"	June 20th
Florham	July 10th	Evergreen	August 5th
Fulva	July 1st	Deciduous	July 28th
Fulva-Rosea	July 20th	"	August 20th
[illegible]	July 15	"	Sept. 1st
[illegible]	June 28th	"	July 23rd
[illegible]	July 20th	"	August 26th
Geo. Yeld	July [illegible]	"	August 11th
[illegible]	July 1st	"	August 10th
Gladys Perry	July [illegible]	"	August 25th
Globe d'or			
Gloriana	June 25th	"	July 26th
Gold Dust	June 5th	"	June 25th
[illegible]	July [illegible]	"	August 3rd
Golden Dream	July 18th	[illegible]	August 8th
Goldeni	July 1st	"	August 10th
Golden West	July 5th	Evergreen	Sept. 15th
Gold Imperial	July 1st	Deciduous	August 29th
Gracilis	May 15th	[illegible]	June 20th
Graminea	May 25th	"	June 20th
Gold Standard	June [illegible]	"	August 15th
Gypsy	July 16th	"	August 20th
[illegible]	July 1st	"	August 3rd
[illegible]	June [illegible]	"	July 30th







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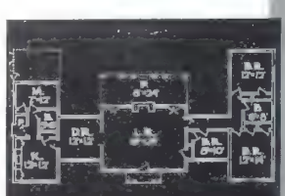
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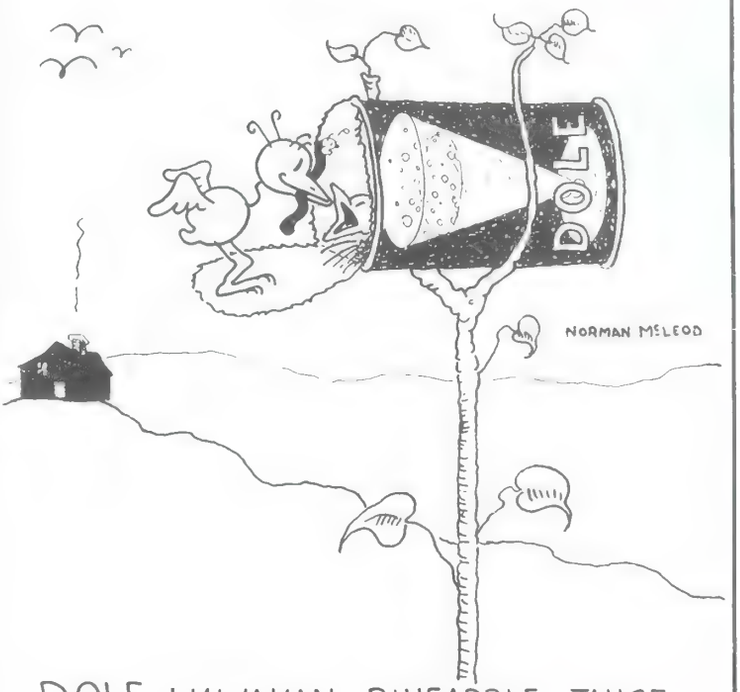


DAYLILIES

NAME	DATE OF FIRST BLOOM		DATE OF LAST BLOOM
arvest Moon	June 30th	Semi-Evergr.	July 30th
perator	July 6th	Deciduous	August 28th
is Perry	July 1st	Evergreen	Sept. 10th
A. Crawford	June 25th	Semi-Evergr.	August 5th
R. Mann	June 27th	Evergreen	August 9th
S. Gaynor	July 20th	Deciduous	August 20th
ne Boisser	July 28th	Semi-Evergr.	August 31st
wanso	July 15th	Deciduous	August 15th
wanso florepleno	July 25th	"	August 30th
dy F. Hesketh	June 30th	Evergreen	August 10th
mona	July 8th	Semi-Evergr.	August 3rd
mon King	July 1st	Deciduous	July 25th
monetta			
mon Queen	July 13th		August 25th
teola major			
teola Pallens			
vetts Lemon	July 4th	Deciduous	August 15th
vetts Orange	July 12th	"	August 30th
reus	July 20th	"	August 25th
andarin	July 20th	"	August 14th
rigold	June 15th	"	July 8th
rgaret Perry	July 8th	Deciduous	Sept. 15th
ary Stoker	July 1st	"	August 1st
ay Sadler	June 15th	"	July 30th
ddendorth	May 15th	"	June 5th
ddendorth Major			
kado	June 28th	Semi-Evergr.	July 30th
nor	June 5th	Deciduous	July 30th
randa	July 20th	"	August 25th
onstone	June 28th	"	August 10th
desty	June 20th	Evergreen	July 30th
s. A. H. Austin	July 2nd	Semi-Evergr.	August 6th
s. J. R. Mann	June 20th	Evergreen	July 25th
s. Perry	July 1st	"	August 12th
s. W. H. Wyman	July 15th	Deciduous	August 26th
ullerii	June 28th	"	August 6th
ultiflora	August 1st	"	Sept. 1st
ana			
ccrensis	July 2nd	Semi-Evergr.	August 2nd

(Continued on page 160)

MOTHER KNOWS HER STUFF



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DAYLILIES

	Dec. 4th	Deciduous	August 2nd
			August 6th
		Deciduous	June 28th
	May 1st	Semi-Deciduous	June 30th
	June 15th	Deciduous	July 30th
	July 1st	Deciduous	August 6th
	July		August 25th
	July 4th		Sept. 30th
	June 20th	Deciduous	July 30th
	June 5th	Deciduous	June 30th
	June 9th		June 30th
	June 15th	Deciduous	July 30th
	May 1st	Deciduous	June 1st
	July 1st	Deciduous	August 1st
	July 15th	Deciduous	August 2nd
			August 6th
	June 20th	Deciduous	July 15th
Sir William	Dec. 4th	Deciduous	August 2nd
	July		June 31st
	July 6th	Semi-Deciduous	August 1st
	July 7th	Deciduous	Sept. 30th
	July 1st	Deciduous	August 15th
	July 20th	Deciduous	August 6th
	July 15th		August 25th
	July 20th	Semi-Deciduous	Sept. 11th
	July 4th	Deciduous	August 31st
	May 20th		June 30th
	July 2nd	Deciduous	August 2nd
	June 30th	Deciduous	August 25th
	July 1st		August 15th
	July 20th	Semi-Deciduous	August 30th
	July 15th	Deciduous	August 24th
	June 30th	Semi-Deciduous	June 30th
	July 20th	Deciduous	August 28th
	June 15th		July 30th

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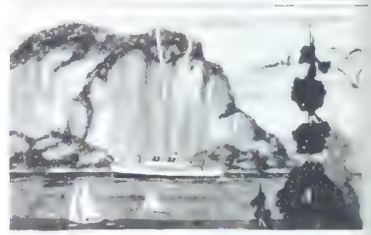


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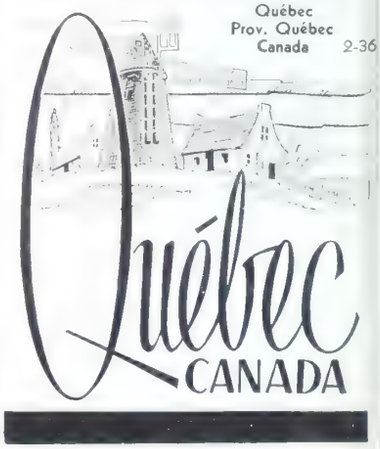
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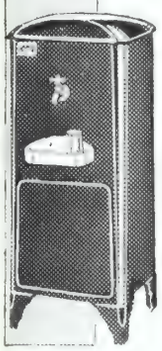


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TERMITES AND THE HOME OWNER

By H. Frederick Dean

A FEW years ago a relatively small number of people outside of southern localities would have been familiar with the word "termite". Today a much greater number of home owners are conversant with the name and ways of the termite. Yet many still do not know the termite at all, or are vaguely impressed with what they call the "flying ant".

The termite is not an ant. It is a distant cousin to the cockroach. It resembles an ordinary small grub with legs. But when we attempt to describe it we find a hazard in parallels because the termite has several forms instead of one. The family, or colony, is made up of workers, soldiers, reproductives, a queen and king. Each of these has a different form and appearance.

The worker or "wood-eating" termite is small, about one eighth of an inch long, or less. It is white, gray or yellowish in color, and has short legs. The soldier is somewhat larger, of similar coloring though often more white. It has larger legs and strong nippers. The reproductives are small about slender of body and dark, sometimes almost black in color. They more nearly resemble an ant. Once or twice a year these reproductives acquire rather long, transparent wings and fly around in swarms. This is why they are confused with flying ants. The queen is considerably larger and light in color. But she is seldom seen as her nest is generally far underground.

Termites have given trouble to users of wood for many years in California, Florida and other areas of warm climate. These localities have been familiar with two distinct types, the subterranean termite and the dry wood termite. The first of these works from the ground and requires moisture. The latter is able to leave the ground and enter dry wood in the upper structure, without ground contact.

The more northern areas of the country apparently only have the subterranean termite to deal with. The question then arises, where are these termites found? Also, where did they come from, and how long have they infested these areas?

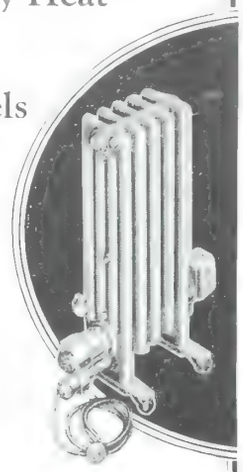
There has been no satisfactory answer to these questions. It has always been known that a few termites could be found in the ground in damp woods, around old tree stumps, under fallen timber. They have been found around a damp corner of an old house.

It seems to be a matter of recent years to have experienced serious damage to buildings in the northerly areas. But the last few years have found termites working from the west coast to the east coast and from Texas to the Canadian border. Attention has been particularly focused on the eastern seaboard up through New York, Connecticut and Massachusetts. Here more and more buildings are being discovered attacked by termites with varying amounts of damage.

These subterranean termites come from their colony home in the ground, make their way to wood and enter the

(Continued on page 104)

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What About Termites?



IF YOU live in the dark area of the map above, you are in the Termite Danger Zone. What does this mean? It means that without your knowing it, your property may be infested with termites, tiny wood-eating insects which secretly destroy foundation woodwork. Is there any way in which you, yourself, can locate termites? No, but unless serious damage has already been done to your property, Termites work inside the wood, hiding their damage from your sight. Only a trained termite inspector can find them and determine the extent of damage.

How to Discover Termites

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TERMITES AND THE HOME OWNER

(CONTINUED FROM PAGE 104)

[illegible] on the end of the grain eating [illegible] way into the grain. That is they [illegible] almost always enter the sawed-off [illegible] end of wood and eat towards the other end, preferring the sap wood and travelling in parallel channels down the grain. Almost always they will leave the outside wall of the piece of wood untouched. For this reason boards, posts and beams are often rendered hollow shells, to all appearance from the outside sound, strong units but in reality destroyed and having no structural strength.

Supporting columns in the basement, sill beams, floor joists, floor boards, the foot of uprights, weather boards and the under construction of steps and porches are the usual points of attack by the subterranean termite. Wherever easy access and a damp condition combine to make favorable entry [illegible] to the termites.

Not that they will always be there. But damp basements, particularly with dirt floors or with loosely laid rubble foundations, unexcavated areas or points where wood is built down close to the ground invite the termite.

[illegible]

The termite likes darkness and [illegible] its way to the desired wood. If no crack is available the termites will sometimes construct "tunnels" on the outside or the inside wall of the foundation. These tunnels look something like the stems of a squash vine except that one side is flattened against the wall, and they are gray in color, rough and sandy in texture as though they had been made from coarse, sandy [illegible] wall in fan shapes. Where these tunnels occur the termites travel inside of them on their repeating trips between [illegible]

While it is generally conceded that the depredations of termites do not warrant alarm over the condition, still, enough damage has been done, sufficient replacement cost has been involved and a large enough number of buildings have been condemned to make it worth the home owner's while to take count of the situation and to become familiar with termites and the methods of treatment and prevention.

The first thing in the consideration of methods is to realize that many attempted methods of control are of no avail and are simply a waste of time, effort and considerable money.

Some home owners have tried spraying and painting with kerosene or a crude petroleum oil. Others have tried dusting with insect powders. Some have even gone after the swarms of winged reproductives with a vacuum cleaner. None of these methods disturb the working termite.

No satisfactory method of destroying the termite has been found. Their nests are far under ground. The reproductives can fly to other points and establish new colonies.

The only treatment which has proved at all satisfactory is the treatment of the ground immediately around the house and of the wood in contact with the ground, the foundation or foundation timbers. This treatment consists of boring holes into the ground at intervals around the building, or trenching, or both. Then a tested and proven solution poisonous to the termites is poured, or preferably pumped under pressure, into the holes and trenches. This solution spreads and penetrates, dries and crystallizes in place and remains a matter of years to form an effective barrier. The foundation walls and the cement or dirt floor of the basement are handled in the same way. Then all wood members in contact with the ground, the basement floor or the foundation walls are bored at sufficiently close intervals. Any other wood that appears to be a "sensitive" point or that offers access is so bored. Metal "one-way" plugs are placed in these holes and pipe lines attached so that the solution can be pumped into the wood under from seventy-five pounds per square inch pressure to as much as two or three hundred pounds per square inch pressure. Thus the solution enters, penetrates and spreads through the wood, drying and crystallizing in the same way and again forming a barrier.

There are several solutions used. Sometimes more than one kind is used on the same building, depending on the parts to be treated. There has been a great deal of research work done towards finding the most effective as well as the least expensive solution. The first solutions used carried extremely strong odor and fumes. Some were even dangerous for the operators to handle in close quarters as in partly excavated areas. Often the men would wear gas masks while applying the treatment.

The government has done considerable work in the study and development of solutions and methods, as well as several state and private laboratories, and universities, notably the University of California.

[illegible] SOLUTIONS

There is now a solution which is highly penetrating, clear in color, nonstaining and carrying almost no odor or fumes. Companies operating treatments against termites are often loath to divulge the formula of the solution that they are using. The more competent the company is the more careful they may be about this. The chances are that a reliable company knows more about the effectiveness of certain solutions than does the layman. So that, if one has confidence in a certain company it is sometimes well to leave the matter of choice of solution to the operators. This can be done especially in cases where the company treating a building guarantees their work for a period of years.

Many people are staggered by the cost of having a house treated properly. But if they would stop to consider that they have an investment of from five thousand dollars to twenty thousand dollars or more they would probably not deem a few hundred dollars misspent in protecting it.

But why should this treatment cost several hundred dollars? We have explained what the treatment consists of. The actual work has to be done by trained, competent men backed by engineers familiar with termite conditions and also familiar with building in

TERMITES AND THE HOME OWNER

all its aspects. The work is necessarily slow and exacting. No point can be passed over. Much of the work is done under difficult conditions, as under porches, in partly excavated areas where the men must work lying down in cramped positions. The power equipment is costly. Many drills are broken. Large quantities of costly solution are used in a single building. If the work is done honestly and competently the cost will not be high.

When a house is treated there is also apt to be some corrective and preventive work done in the construction factors. This work, however, while generally under the supervision of the treating operators, comes under carpentry and masonry. It will consist of the replacing of all eaten wood with new, sound members, rendering the foundation wall and basement floor tight and dry; placing concrete footings under all posts and supporting members which would otherwise rest on the ground or basement floor; removing all stumps within the limits of the foundation and every other log or piece of wood with bark remaining on it; the removal of all scraps of wood and old piles of partly rotted wood; and finally and quite highly important, the "flashing" or "capping" of certain members with copper or other sheet metal. On new foundations this metal capping can be placed over the entire top surface of the foundation wall, but of course, in the case of the house already built this is impossible.

There has been a great deal learned about the better construction of new houses which in itself serves as a strong preventive against termites. These new building methods concern the home owner, the architect and the builder, but a study of these methods belongs in a consideration of the subject dealing more pertinently with the construction of the building.

What, then, should the home owner do about termites? It is probably warrantable to make an inspection of any house built of wood or containing much wood. Look for damp, rotting places near the ground or around the sill inside the basement. Once you have seen wood eaten by termites you are not likely to mistake it. Also, should you discover swarms of the small dark flying reproductives, either outside or inside the house, press your investigation to the point in the wooden members from which they came or where they evidently had been eating.

Then, if you think that possibly there is a termite infestation call in the most reliable expert that you can find in your territory. Consider his report, and if you have confidence in him, follow his recommendations.

THE OUTDOOR LIVING-ROOM

By Olive Hyde Foster

TODAY more than ever is being recognized the fallacy of that old expression about the garden being an outdoor living-room! The truth is that it becomes so only when definitely designed; and as truth is mental, so the very first step is to plan following a clear mental picture—vision.

As a garden with no design is a mere flower-patch, so is the garden with only design a place we may enjoy strolling through, and then, perhaps unconsciously, may wonder, "Where do we go from here?"

The outdoor living-room, on the other hand, is the place, no matter how small, that irresistibly holds you, and where alone or with companions you instinctively pause for refreshment of body and soul.

The space is not so important as the situation. I recall one on a fine country estate, expensively equipped with rainproof leather furniture, overlooking a formal walled garden; and then another, in the tiny back yard of a Brooklyn working community, with small iron table and chairs under a garden umbrella, close by a microscopic pool at the end of a few stepping-stones! But in the latter place the wife exclaimed, "We even eat our breakfast out here protected from the neighbors by the vines on the surrounding lattice; and after our evening dinner, we watch the stars until bed-time." Money was no consideration in either place.

So on every home plot will be found the logical spot for this outdoor room. It should have some privacy, so it should never be at the front or near the street where subject to the passer-by. It is more pleasurable when it is a part of or overlooking the garden. It is thrilling when a surprising vista, extending the eye to the world beyond. And it should be accessible by a path that allures. Far have we progressed from the old summer-house set out in the middle of the lawn, in that most purposeless of all fashions. Instead it is most fascinating when come on unexpectedly, with its silent invitation to stop for rest and meditation.

It will be the more practical if it has a little shade, to protect from the hot sun or a quick shower; but of course that need depends on its proximity to shelter. And after so many generalities, it is well to consider more specifically these different features as I have found them in going about, and see which offers the greatest possibilities for your own individual use.

Up on the bluff of a small country home at Martha's Vineyard last year I found very interesting treatment of this problem. The property entrance, necessarily at the rear, backed the little garden. The house, close by, was on the slope of the hill, and though only a few feet higher, was subject around the front porch to all the winds of heaven. So on the side of the patch leading there, and facing south, between the garden and the house, a terrace had been excavated against the dwelling. Stone flagging insured dry feet, and with the rough stone set against the semi-circular wall, provided crevices and pockets for the rock plants and vines of a naturalistic background.

Here was a protected place in the sun for chilly days of Spring and Fall, yet in mid-Summer an awning enabled the family to enjoy the beauty and scent of the garden with a glimpse of the ocean beyond. The striped awning material on steamer chairs and stools

(*Continued on page* 106)

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(CONTINUED FROM PAGE 105)

...rain, and harmonized with the surroundings in color. Though the main cost had been the time and trouble of the young couple in doing the work themselves, the result was an inviting spot which I shall never forget.

An even smaller retreat I have seen ... a rose-arched seat with a matching table or tabourette. Here one could lay down the cutting shears or place the morning's harvest of blossoms immediately in water to prevent wilting, while resting before going back to make ... light and listen to the fascinating ...

Up at Round Island, on the Sound, ... octagon lookout on the edge of the ... by a matching stone walk bounded on ... whose deep fragrance day and night ... Imagine watching the moon rise with such surroundings!

... George, attracted the group of returning guests year after year, until the ... It was quite a climb up the trail, through the woods, beyond the garden and the knowing ones usually carried along a box of candy and some books ... around the side provided ample space ... mountains where the blue begins.

... or stream. The glinting sunlight of the day, the rippling wave of the night supply a liveliness in keeping with high spirits. Here usually plenty of space ... table tennis, billiards, bowling, as taste ... for dancing. With windows open on every side, broad veranda for promenade and the least possible furniture, such a building will surpass the hand-...

All very well, you say, for those fortunate enough to live away from crowded towns. How about the poor mortals obliged to spend their leisure hours—summer and winter—on a small suburban plot, or (more restricted still) with only a city back yard? Surprising it is what can be done even there; and I recall visiting up in the East Sixties, New York City, where not a foot ... roof-garden over a back extension, too small even to be walked in! Yet the governing principles had been understood and applied, and made a perfect picture to be enjoyed from the drawing-room. Slim boxed evergreens, 4 to 6 feet high, were backed against the wall of an adjoining sky-scraper, with space between them in the middle to allow for an artistic wall fountain, with a semi-circular pool base, permitting the overflow thus to drop far enough to cool the plants close by, as well as to add the musical drip of the water. Potted plants allowed for plenty of bloom, and could be replaced whenever necessary at slight expense; and the whole was kept properly watered by a short length of hose that could be attached to the jet of the fountain. Sunlight could strike into this narrow space only in the late afternoon, but proved sufficient to keep things growing well; and the soft air of early morning or nightfall was sure to make the owners happy in their cave-dwelling. The eye, travelling to the wall but a few feet away, struck the evergreens pointing to the sky and was carried in imagination to the limitless firmament above.

So rich indeed is the family with even a few feet of good old Mother Earth for a room at the side of the home. It should first of all be screened from the street by a row of evergreens or, much more serviceable in the city, the ubiquitous privet hedge which when kept well trimmed is just as effective as the costliest boxwood. As it drops its leaves, however, a trellis of wire or wood over-run with English Ivy, the cheaper Hall's Honeysuckle that is nearly evergreen, or Euonymus would be effective and lovely throughout the year. The ground should be covered for comfort; and stone matching the foundation would carry out the idea of unity.

Two of my friends in the heart of New York City have tiny back yard walled gardens that make ideal intimate retreats. One is bounded by a high board fence covered with vines; the other by a high brick wall that is nearly hidden by sturdy shrubs and broad-leaved evergreens that give lovely flowers early and late. Both have plenty of the little spring-blooming bulbs that enchant following the late snow, and thrive despite limited air and light. A few chairs and an ample table set on the paved terrace close to the first house allow the family to enjoy frequent meals there, conveniently served from the kitchen adjoining.

All garden furniture must be most carefully selected properly to fit into its surroundings. A place might be artistically perfect with home-made rustic pieces or simple wicker, and might be entirely wrong with hand-wrought iron. Wood in different colors and designs is likely to be most adaptable, especially close to a frame house. Concrete is now available in good styles at low price, yet when I saw a famous writer buying five hundred dollars' worth for his country home, I felt rather glad I would not be one of his visitors. Marble is best when used sparingly, in occasional pieces scattered here and there against a green background.

So the eternal principles of unity, mass and coherence govern, and are not affected by such consideration as space. The rules for good interior decoration apply alike to palace or apartment—indoor or outdoor quarters without regard to cost. And wherever good taste or necessity places the outdoor living-room, it can be made a harmonious and lovely part of the whole.

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LEFT, a corner of the gaily decorated games room showing a comfortable large eagle table and plenty of chairs in the same wood for those who wish to play table games



RIGHT, behind its colorful doors the closet in the games room holds a stimulating variety of popular games. Before gay curtained windows, the couch, covered in rust, provides a welcome haven for the casual onlooker



LEFT, in the library with its warm copper-colored walls and floor, a desk of bleached mahogany is a distinguished highlight. It holds a typewriter and a bamboo lamp



RIGHT, gleaming metal surfaces please the eye and are easy to clean. The electric stove is the latest achievement in cooking efficiency. The floor is covered in brown linoleum, and turquoise Venetian blinds are a bright color accent

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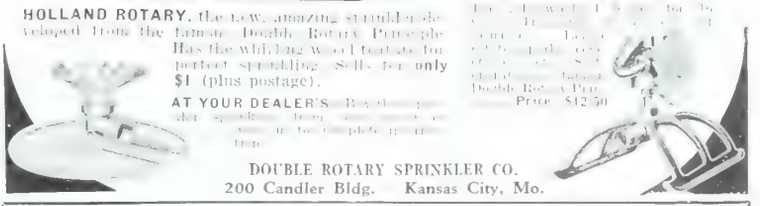
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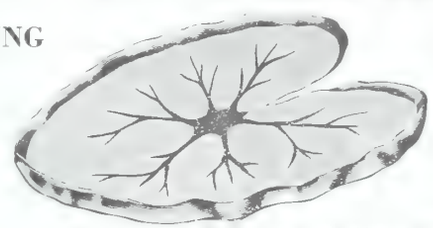
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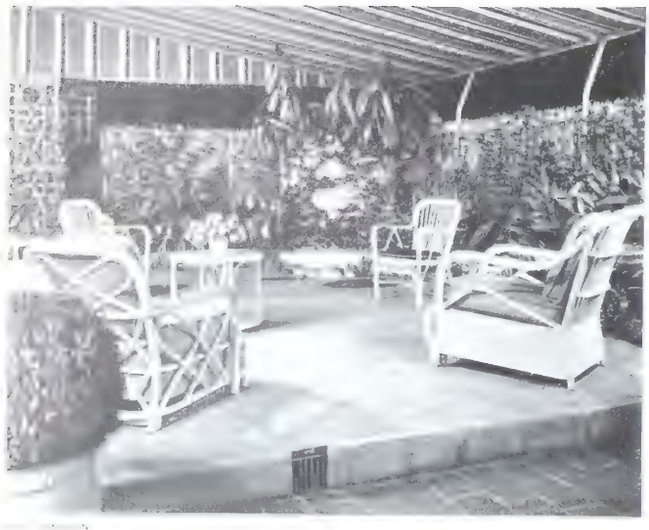
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desired result.

roof was utilized for this. To provide

obtained by carefully screening the two

European Ivy, backed with Ampelopsis.



A LONG allée forms an approach to Mr. Baldridge's roof garden. Perennial plants in con- make the Berries and Forsythia iron railing. The white iron table is glass-topped

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HANGING GARDEN

ained against and completely cover- g an attractive DuBois fence. The anting was done in built-in brick and ncrete troughs on three sides. The oughs are wide enough to allow a reground planting of thick foliage ants, largely of the tropical varie- es that thrive so well in a shady lo- tion even on the hottest day of a ew York summer.

In one corner is built a fountain at, while it is the focal point of e room, is so delicately covered with y as to be less a distraction than a rmonious effect with the surround- g atmosphere.

The furniture here is bamboo paint- l white to give a feeling of life and iety, and is covered with pastel ades of contrasting rust and sea een. Here is an intimate spot that ives shade on a bright day and shel- r from summer rains.

The building wall on one side was vered with a trellis to the awning ne, and this in turn was covered with n abundance of trained Ivy, through hich jutted two simple lantern type all-fixtures, giving ample light for vening use.

A FORMAL APPROACH

The approach to the outdoor living om is a long, not overwide terrace. Here was an opportunity to incor- orate more formality, such as might btain in a formal garden walk. Again, n both sides of the approach are uilt-in brick troughs of such width nd height as to permit considerable lanting, forming what might be term- d an allée, yet wide enough to give fficient room for both decorative and seful furniture.

The walls here were likewise cover- d with simple lattice, which in a short ime was overgrown with foliage plant- ng. For early Spring effect, Forsythia vas trained and tied in espalier man- er, and as the bloom of Spring growth lisappeared it was supplanted by Am- elopsis and Ivy. The iron picket rail- ng opposite the house wall was cov- red with Ampelopsis and Ivy, mak- ng a thick leaf wall along the back- round and at the same time offering reat protection from the wind, which lows much of the time on the higher uildings, for the more delicate flow- ring plants used in the foreground f the troughs. Brilliant flowers, ap- parently placed at random but actually planted with studied care, break what might otherwise be a monotony of the many shades of green foliage.

Flowers were chosen in such a man- ner as to permit not only a constantly changing scene during all the summer, but also in sufficient quantity to sup- ply cut flowers indoors. Trailing Ivy, directly in front of the troughs, is festooned over the edge, and forms a most effective lushness in soft and shadowy contrast to the weather- beaten brick of its background.

Heavy stone tubs containing Eng- lish Juniper and Box frame stone benches placed at such intervals as to break up the illusion of too great distance for the width of the allée. At one end a sundial, with short stone benches for a bordering frame, draws the eye from adjoining buildings, the outlook of which could not be other- wise concealed. A small group of white iron furniture with natural wood backs and seats at the other end suggests both decorative and utilitarian value for the occasional tea.

A pair of old carriage lamps, con- verted to electricity, were used at the doorway into the house.

A small area, separated from the main terrace, but connected by a nar- row passageway, was converted into a most attractive breakfast nook. Here wall treatment is the same: lattice against the wall, covered with vines, and a foreground of rotating flowering bloom. Dark red iron furniture makes a pleasing combination with the indoor treatment visible with open windows.

To obtain both a variety and abun- dance of planting, it is necessary to provide the right foundation. Usually wooden boxes are impractical. The principal objection is that wooden boxes tend to dry out the top-soil too quickly, which is especially injurious in the winter when a quick drying frost permits no transfer of moisture from the box to the roots of the plants. A mild winter rain simply runs off from the frozen top-soil, whereas with the porous trough of brick and con- crete, absorption will transfer the needed moisture. Also troughs of this nature allow far slower temperature changes, which is most important in the case of newly transplanted flowers and delicate varieties of plants.

Drainage is natural with troughs, but almost impossible with boxes, plant roots becoming therefore alter- nately too dry or too wet. And of course for decorative effect and for economy in their permanence, the cor- rect foundation troughs, brick and con- crete, are far superior. One important feature of foundation troughs is the greater ease in insect control, which in every case of gardening is necessary. In wooden boxes a greater decay, in plant and root decay caused by periodi- cally over-saturated soil, and in decay of the boxes themselves, is a factor in the abundance of insects.

In planting here, Privet was avoid- ed because, while it is hardy, each successive year produces top growth well, but very meagre side growth. Such shrubs with naked stems do not add to the decorative quality. For vines and shrubbery for background pur- poses, Ampelopsis, Bignonia, small leaf European Ivy, hardier than the English Ivy, Wistaria, Clematis, and Paniculata were used.

BRIGHT COLORS

For heavy splashes of color, Tree- Begonias, Ficus and Elastica with its glossy planting gave additional charm by either luster or colored foliage.

To provide bright colors and suc- cessive flowers for the entire summer in the somewhat shaded places, Dificus, Begonias, etc., Azaleas, Aquilegia, Helio- trope, Lantanas, Fuchsia, Impatiens Sultani, Saxifraga, Marigolds and Zinnias were used along the borders. For the most sunny exposures, the different types of Begonias, Heliotrope, Fuchsia, Lantanas, Tagetes, Celosia, vari-colored Coleus, Torenia, Dahlia- Magnon and Dianthus Sinensis were planted. Marigolds were especially pro- lific and Japanese and domestic Carna- tions provided a buttonhole.

Under the awning, border planting was confined mostly to the tropical varieties, including several Cacti, low- growing Rubber shrubs, Ginger, white and vari-colored Ivies and Gardenias.

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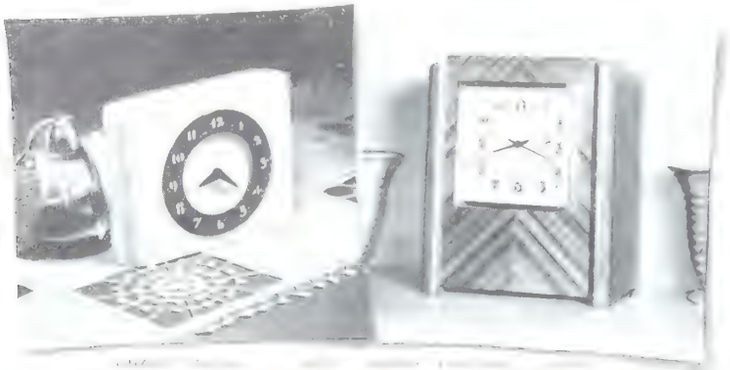
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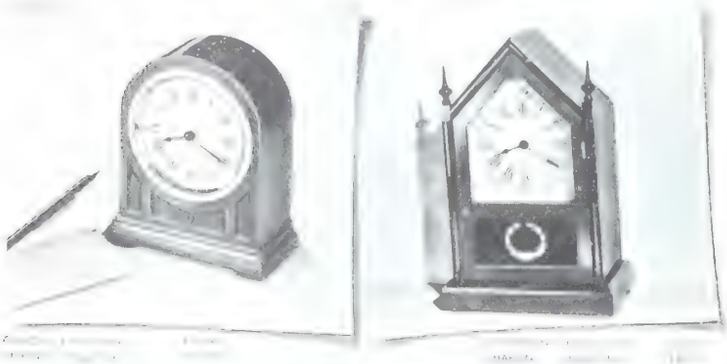


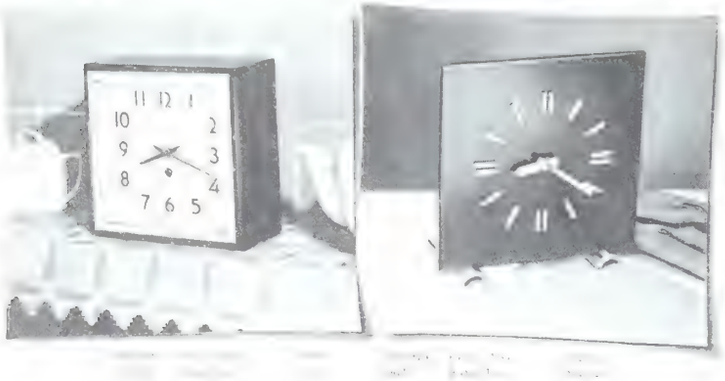
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